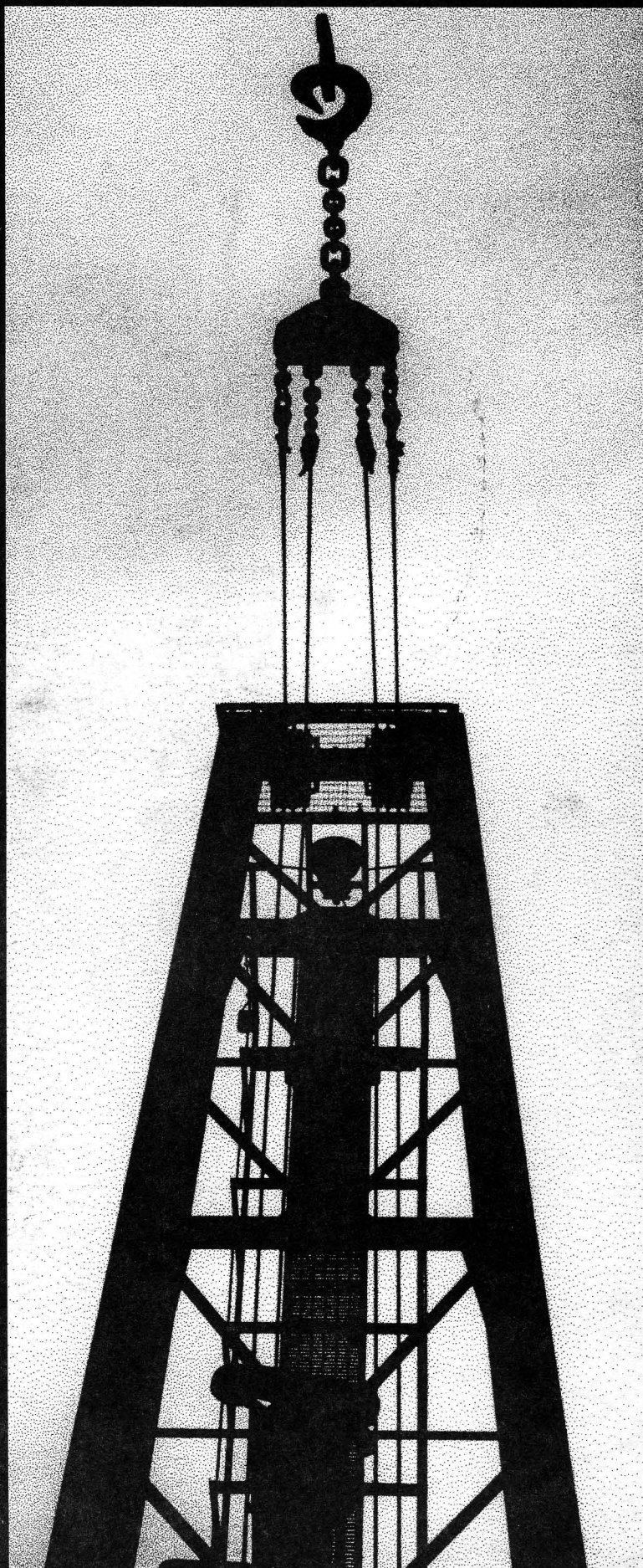


ISSUE 6



AUDIO DRUDGE

MUSIC FOR DISSIPATED CULTURES #### INDUSTRIAL EXPERIMENTAL ELECTRONIC



RELEASE YOUR MIND

TRIAL OF THE BOW

ORNAMENTATION CD \$10 RR 6912



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MERZBOW

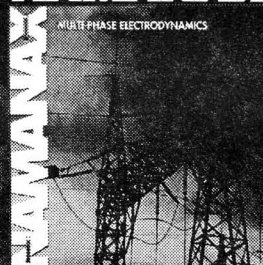
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- VS.
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AUDIO DRUDGE

THE POWER ELECTRONICS ISSUE

ISSUE 6 SUMMER 1995

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SMELL AND QUIM

DANIEL MENCHE

COLD MEAT INDUSTRY

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REVIEWS

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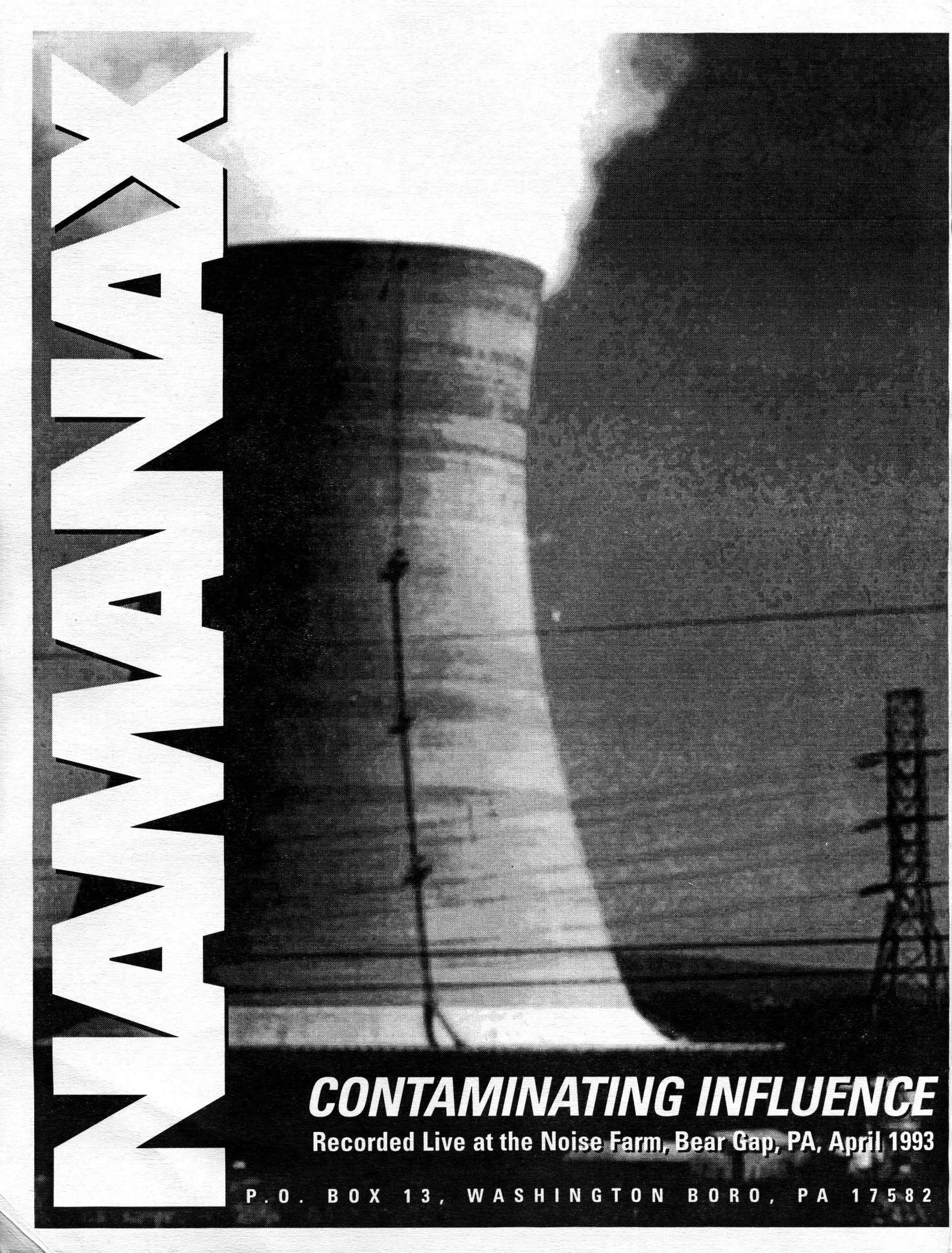
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Please excuse our delay in getting this issue out, I hope that your patience has been rewarded. Problems do and will arise from time to time, consequently some ingredients I initially thought would be included in this issue are absent. Expect future issues to follow stricter deadlines. By the same token, don't expect future issues to have quite the amount of reviews...time between issues dictates the amount of reviews included (and seeing as how it's been over a year since #5....). Anyways, enjoy! Send comments!





NOISEMAX

CONTAMINATING INFLUENCE

Recorded Live at the Noise Farm, Bear Gap, PA, April 1993

P.O. BOX 13, WASHINGTON BORO, PA 17582

With their debut CD, *Multi-Phase Dynamics*, **Namanax** took noise music into realms beyond, forging a level of intensity of which others will be hard pressed to match. Albeit monotonous in nature, **Namanax**' strength comes from sheer unbridled power. Saturated and distorted power electronics surge powerfully, the little rhythm offered coming from an endless stream of constructed loops. Creator Bill Yurkiewicz is also responsible for founding the Nuclear Blast/Relapse/Release label, which after many years of metal, hardcore, grindcore (etc) releases, has recently ventured successfully into the electronic scene. In the following interview, done via fax, Bill talks about upcoming projects, influences, and future releases.

AD: Let's start off with a short bio of **Namanax**, the personnel involved, and essentially how it came into being.

N: **Namanax** came into being as a result of my burgeoning interest in industrial music, specifically harsh noise and "death industrial". I am the only member, though **Namanax** would not exist if it not for the electronic "assistance" of Steve O'Donnell. Steve plays guitar in **Exit-13** and has a noise disorder named **Pica**. He showed me how to connect junk equipment in such a way that you could generate really brutal noise. I just went from there.

AD: Relapse, until fairly recently, has been known for it's focus on death and black metal, how has that crowd accepted the direction in which you're turning?

N: I would say that Relapse began by releasing a varied assortment of hardcore punk, grindcore and death metal records, yet professed interest in all sorts of extreme music. As our tastes evolved, we broadened the repertoire of the music we released. I would like to think that a substantial number of our clientele not only accept our wide view of what is "Relapse" music, but enjoy many of the same artists we do. We specifically came up with the Release name to help fans of only grindcore/death metal per se realize that what they were considering investing their money in was something different than what they had come to expect, even if we had already established a reputation as the most varied extreme "metal" label.

AD: Can you talk a bit about the equipment you use as well as you're recording techniques. I assume **Namanax** is all improvised?

N: Yes, all **Namanax** material currently released is improvised. I try to use the most easily acquired guitar pedals, digital delays, and donated stereos I can find. I connect everything in a big hissing mess, plunge headlong into a wine/THC induced delirium and "jam". I generally play around and make a few notes on settings for specific sounds and a general time frame for the piece, hit record, and just get into it.

AD: As someone who has worked in both

improvised and non-improvised music, how would you compare the two...is there one that you prefer?

N: I enjoy both, but prefer non-improvised music for the expectancy/intensity factor of a well practiced "tight" delivery buzz since it is a rare high! **Exit-13** rarely performs live anymore, but some of the *Green Is Good!*-era live shows were profoundly emancipating. I have given much thought to a **Namanax** performance, but everything I would want to do is financially impossible. In addition, I think that **Namanax** is best left a solely aural experience rather than a visual act.

AD: What are the plans for Relapse Records as far as electronic and noise music are concerned -- will we see a higher concentration of such music being released in the future? Can you describe the significance between each of the names given for the label -- i.e. Nuclear Blast, Relapse, Release Records as well as their accompanying series (underground etc.)?

N: We plan to release as much electronic music as we can afford to produce! The whole release label is just getting started as far as I'm concerned. We just released a Release label compilation titled *Release Your Mind* (see review and ad elsewhere). We are going to be releasing a sino-american noise holocaust titled *The Japanese-American Noise Treaty* featuring **Merzbow**, **Masonna**, **C.C.C.C.**, **Incapitants**, **K2**, **Aube**, **Contagious Orgasm**, **Hijokaidan**, **Pain Jerk**, **Solmania**, **MSBR**, among others, **squaring off against Macronympha**, **Taint**, **the Haters**, **Daniel Menche**, **Pica**, **Black Leather Jesus**, **Princess Dragon Mom**, **Crawl unit**, **Allegory Chapel Ltd.**, **Dog**, and **Namanax**. We are releasing a full length **Pica** CD entitled *The Doctors Ate the Evidence* this summer. We are releasing a full length CD from **Malformed Earthborn** titled *Defiance of the Ugly by the Merely Repulsive*. **Malformed Earthborn** are an underground industrial band inadequately described as if **Skinny Puppy** did a record for Cold Meat Industry! The band contains specimens of the **Napalm Death**, **Brutal Truth**, and occasional **Exit-13** contingents. Out in March '95 is the debut *Ornamentation* MCD from the Australian ethno-atmospheric auteurs **Trial of the Bow**. Supreme ambient flowing tapestries of rich sound generated by classical instruments! This is honestly amazing!!! **Candiru** have broken up only to re-surface as **Purge**, composed of Kipp Johnson, Steve O'D and myself. We have a track featured on the upcoming *Death...is Just the Beginning Vol. III* compilation of all places, and will record a full length CD for Release this spring. We are planning a limited edition 7" of a **Merzbow/Gore Beyond Necropsy** noise/grind decomposition. In addition, I am in contact with **Brighter Death Now**, **Masonna**, and **Atrax Morgue** about potential releases as well as compiling material for the upcoming *Release Your Mind Vol. II* double CD. I've already got confirmations from **Hybryds**, **Smell and Quim**, **Din**, **Runzelstirn** and **Gurglestock**, **Haters**, **Fat**

Jesus, and **Vidna Obmana**. Holy fuck...we need more help!!

As far as the difference between the labels...Relapse is the grindcore etc my business partner Matt Jacobson and I started; Nuclear Blast America is a U.S. office (established and run by Relapse) for German death metal--super power Nuclear Blast records; Release is the identifying icon of music that cannot be classified as grindcore/extreme metal but, basically, released by Relapse.

AD: What's next for **Namanax**? How do you see you're sound developing over the next couple years?

N: I have a feeling that **Namanax** will become much less repetitive, more complex, and darker. I expect this because this is what I seek in the music I am currently enjoying

AD: Is **Namanax** necessarily something that you plan to continue for a couple more years or are you interested in incorporating it into another project of some sort?

N: I would like to continue **Namanax** until I become more interested in pursuing other areas of artistic composition. The purpose of **Namanax** is to generate pulverizing noise. There are few creative limits to finding ways to make noises. I have hours of material already recorded. **Namanax** will release a limited edition CD on the German Dragnet label this summer. I have contributed material to compilations by **Richard Ramirez** and **Joe from Macronympha**. There is a full length CD titled *Cascading Waves of Electronic Turbulence* ready to go whenever on Release.

AD: Coming from a metal oriented background, much like myself, how did you become exposed to electronic music -- what were some of the first things that you were exposed to or that impressed you enough to make an impact?

N: A friend of mine in high school who was into hardcore punk and power metal (hey, this was 1982 or 1983) had an older sister into **Throbbing Gristle**. I can distinctly remember hearing the song "Zyklon B Zombie" for the first time. I thought, "man, this shit is weird". I didn't start buying industrial records for several years though I was intrigued by what I heard. I later heard **Coil**, **Nurse With Wound**, and **Current 93** and began delving into this broad genre "industrial". When I heard **Merzbow** and **Masonna**, well that was the most fucking brutal noise onslaughts I could ever contemplate! When I heard **BDN**, **Inanna**, **Archon Satani**, **Megaptera**, I freaked on the evil, darkness vibe! I became as much of a fanatic student of these styles as grindcore. As for records influentially pertinent to my interest in electronic music...definitely the *Unreleased Themes for Hellraiser*, *Horse Rotorvator*, *Scatology* and *Unnatural History* by **Coil!!!** All the classic NWW stuff, *Dawn and Dogs Blood Rising* from **C93**, **Merzbow's Artificial Invagination 3**", *Slaughterhouse* by **Brighter Death Now**, the tracks "My Cocks on Fire", "Thanks Your

Lucky Stars" and "You Don't Have to Say Please" from **Whitehouse**, **Non's Sick Tour** live CD, the soundtrack to **Argento's Suspiria** by **Goblin**, **Brian Eno's Music For Airports**, **G.G.F.H.'s Eclipse**, **Heresy** by **Lustmord**....I could ramble for hours.

AD: What's your general philosophy on what music is or can be? Any philosophies on where noise will be heading?

N: Anything can be music to anyone! I think noise will become more popular, be bastardized into the fringes of mainstream culture, become boring, then condense back to being an under-appreciated yet influential underground genre.

AD: Any plans for collaborations in the works? Is that something you'd be interested in?

N: I think a collaboration would be quite interesting since the monotonous nature of **Namanax** would lend itself perfectly to exploitation, destruction, and/or augmentation. I'd be greatly pleased if anyone has interest in such a project!

AD: Are you surprised by how much Relapse has grown -- did you ever expect that you would be doing it full time? I found it interesting that in the latest Artware Audio catalog you were categorized as a "mainstream distributor"!

N: Fuck yeah! I was confident that we would be successful in time, but I am shocked at how quickly we grew. I am also bit surprised at the amount of grind/death metal fans who seem to be gaining interest in electronic music. I just

try to keep focused on releasing music I like!

AD: Though I've always assumed otherwise, several people have said the warning on the back of *Multi-phase* was just for effect and nothing else -- how serious is it really? Can you expand on it a bit?

N: The warning came about, in all seriousness, because we were concerned that the CD could damage stereo equipment and we did not want to be liable or responsible for unexpected damage. So many people are scared of this that I really must laugh. I saw all these postings on the Internet arguing over whether or not the warning was serious. I could not believe it! All I have to say is that the way the CD was manufactured, it could damage some people's stereos. I have played it many times on mine with no problems, while we have had at least 15 people say that their stereos or speakers "broke" while playing **Namanax**.

AD: How has *Multi-Phase Dynamics* sold for you and how has the overall reaction been?

N: The CD has nearly sold out of the first pressing of 500 copies. The reactions have been beyond the scope of my imagination ranging from absolute revulsion and claims by some that it was not "real" noise, to great praise. Though I certainly enjoy to see something I have created receive some praise, I only make **Namanax** noise because I enjoy it. A second pressing with altered packaging is now available.

NAMANAX

Multi-Phase Electrodynamics

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SMELL & QUIM

Sick, noisy, brutal, and utterly vile, are just a few of the words that pop into my head when I think of **Smell and Quim**....what more reason to love 'em?? They are the kings of gruesome morbidity and warped humour with music as deranged as the cover art that ornaments their releases. Their first CD, *Your Enemy's Balls*, released last year on Red Stream, is an excellent representation of their ever evolving and increasingly deranged sound, bringing together dense loops, dungeonus cacophony, bizarrely arranged unrecognizable noises, manipulated vocal treatments, and a host of sick samples. But of course it comes highly recommended!! The following was done with **Smell and Quim** founding member Milovan Srdenovic -- via mail.

AD: If you would, talk a bit about the formation of **Smell and Quim**, your initial plans or goals when you began, and in particular, the significance behind the name?

SQ: **Smell and Quim** came into being after a collision of Milovan Srdenovic and Paul Nonnen upon the dissection table that was a mixing desk at Beaumont Street Studios, West Yorkshire, England. This 16 track studio (no longer exists -- it burned down in 1993), was housed in a gothic ex-school building where famous hangman Albert Pierrepont had gone to school as a kid! (He went on to execute in excess of 400 people using the world famous *English Method*).

At the time of this collision (1988), the band at #1 in the singles chart was the pop duo Mel and Kim ("Respectable" etc). In need of a name, we abused and reconstructed this into **Smell and Quim**, a totally different entity. In a land scant on anything of audio digestion possibilities, our goal was to fill the gaping tract, for purely personal nourishment. It transpired that others enjoyed the flavour too, and after the first release -- *The English Method* (60 min. cassette), and *Scum Grief* (7" 33rpm flexidisc in a wild cover), things took on a wider accent. The Stinky Horse Fuck Organisation was born and the LP *Jesus Christ* ensued.

AD: There were rumours of a break-up behind **Smell and Quim** about a year or so ago -- any idea of where that started and why? There were some personnel changes were there not?

SQ: Personnel changes occurred in October of 1993 when Paul Nonnen was ejected. Earlier in 1991 he suffered an attack by crazies wielding concrete slabs, which he recovered from to some extent, however, as time went by his energy and input gradually evaporated, culminating in his replacement by the thrusting Jack Shit. It seems fitting that this change happened at the same time as the Beaumont

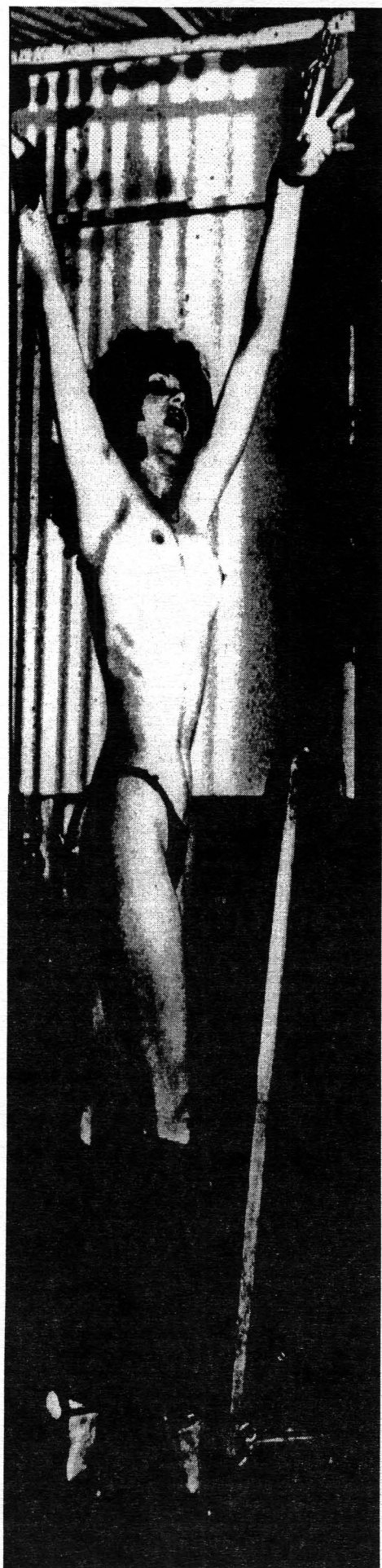
Street Studio track 16 burned down. This happened amusingly on Friday the 13th. **Smell and Quim's** next booking was for the following week with a deposit receipt numbered 0666. It's a funny world isn't it?

AD: What's the recording process for you like, utilized instruments etc? Do you sit down and think about a track before it's materialized, or do you just kind of go with the flow?

SQ: This varies a lot. Often a performance space is set up in the studio with ambient microphones and other sound inputs. A variety of instruments and sound sources are arrayed as a palette or library and the whole thing is improvised to a basic structural outline. At other times, a more delineated approach is used. Occasionally we have worked to loosely set parameters, for example, the raï inspired things that came out of the sessions we did specifically for the Dedali Opera (note the track "Babymans Porkwhite" on the **S & Q** CD *Your Enemy's Balls* -- which was an out-take from this). Often we have an idea of the feel that is to be achieved. For example, working in a filmic sense without the film existing. Where film is (usually) a two dimensional presentation (naturally accepting its motion aspects within the apparent recessional dimension of that space), sound (and nobody knows this more than film makes) is a three dimensional medium. **Smell and Quim** love to create atmospheres in a soundscape mode. An atmospheric landscape to do your own thing to. *The Jissom Killers* LP is a soundtrack for weird sex. It is designed for people to put on and act as a backdrop for extreme sexual activity. It was largely achieved from improvisations done to this specification. Another method is chance! A number of sound sources can be solicited and assembled by use of random numbers drawn from a hat. Chance juxtaposition is a fascinating area. Like William Burroughs and Brion Gysins cut up methodologies.

Deconstruction and juxtaposition are a primary area with the possibility to combine binary opposites -- these are invariable ingredients which depend upon one another. Good is only good because of its relationship with evil etc Male/Female. It's all about balance and understanding the medium in which you are working, and hence being able to control the output. the thing is at its best like a sort of alchemical process, where shit is turned into chocolate. Compare this with the recent split cassette released on Fever Pitch (**S & Q/Aube**) the **S & Q** side being titled "The Transubstantiation of the Shit of Christ". Regarding instrumentation, nothing is ruled out, everything is considered.

OVER.....



AD: *Your Enemy's Balls*, for Red Stream, was your first domestic release? How's it been selling for you? Did you go into any contractual agreements with them to release more?

SQ: Actually *Your Enemy's Balls* comes after the **Smell and Quim/Taint** split 7" on Red Stream (doh! Reviewed it last ish! Ed.) - "Death Baby Fuck/Adipocere", as a USA release. We understand that very many of the CDs have been shipped already from Red Stream to all portions of the globe. Our workings are always on a personal and mutual level, and yes I expect other releases to emanate via Red Stream in the near future. The relationship has been excellent.

AD: I assume, like most other bands in your "genre" that your sales are concentrated in Europe? Any theories on why that would be? Any outside impressions of the States?

SQ: Although things go well in Europe (i.e. Germany, Holland, France, Belgium, Sweden Portugal, Italy, UK.) by far the biggest market outside of the USA is Japan. Some of the best noise practitioners and primary movers emanate from Japan and the far East. We relate strongly to this tradition and relish cross-fertilization, as well as penetration into their parts.

The USA is such a large and diverse place that it would be hard to define in the space allowed, and it would be unfair to generalize. As all places, there are good elements and bad. I first visited the USA in 1981 and more recently in 1992. Both times I only hit the West Coast as southerly extensions of trips out to Vancouver Canada where I have relatives. I particularly like the bars at the sleazy ends of towns and cities. Living in the UK. after 16 years of conservative government is like sliding across a suspension bridge held together with used rubbers, on a slick suppurating camel shit with your pants filled with snot, so other cultures of many complexions seem attractive to us!

AD: There's been a noticeable change in sound over the years -- from the *Jissom Killers*, which was really dirty industrial material, to most recently *Your Enemy's Balls*, which seems to be a bit cleaner sounding and based more around loops, samples etc. A conscious change, or simply an unconscious evolution? How would you compare the two?

SQ: Each project is anew. Sometimes it will be a film soundtrack devoid of film (we are also planning visual work, so the future will see an amalgamation of media), another time it will be a frivolous jokey piece of ludicrous noise. Things change, just as moods do, but I think that a **Smell and Quim** stamp is always indelibly there. Dynamic is an important area, and it is the juxtaposition of items varying polarity

which create dynamic. i.e. a violent section can be made all the more so by placing it against a gentle section. It's like good sex! The violent

introduced (**Runzelstirn & Gurgelstock** do this very well). It must be noted that sense of humour has always been a sub-text in the work of **Smell and Quim**, be it in the recording process (which is always a fun activity fueled by alcohol), or in the finished product.

AD: How has your approach or outlook changed over the years?

SQ: Not at all. The only change has been in the advancement of technology. Beaumont Street is now a 24 track facility, and digital editing is incredible in it's possibilities, but it remains that it is the goods and ideas which you introduce that culminate in the work which is delivered.

AD: Pat from Red Stream mentioned something about a spot you did for National Radio? Can you talk about that a bit?

SQ: **Smell and Quim** have had things played on all kinds of radio stations, including national radio in Spain in the context of contemporary art/vant garde music. RNE #2 is Spain's classical/avant garde etc channel and we have been exposed there. recently the arts council in the UK. (UK equivalent to the national Endowment for the Arts in the US), has commissioned a piece for radio which will be exposed nationally. It is important to **S & Q** to pursue all avenues within the specification of non-compromise. We are held by no boundaries, no potential should remain unexploited.

AD: The artwork behind the *Jesus Christ* LP was pretty insane -- any adverse reactions to it? The reasons behind it?

SQ: "J.C." is a classic of extreme packaging, and the thing has nearly sold out! Yes, there have been lots of adverse reactions and more-so trepidations. I am told that Gunni (Dr. Gunni) of Iceland was hauled in to customs to watch as his package of unknown (to him) contents was opened by officials. He almost truly shat his pants as copies of "J.C." emerged.

Confiscation of records by German police has taken place. I must add that in all cases' things have ended up OK, with goods being returned to the owners.

The image on the front of J.C. is actually one of a child being repaired rather than being abused. This is interesting as it points out the way that complainants' minds have been imprinted by society. Any lascivious sleazy thoughts that they construe from this image are totally from their own brain. i.e. if the image is perverted then it is they who are the pervert. the element of spectatorship is paramount. A questioning of the viewer's psychic furniture!



thrusting is best set amid slower probings and caresses. This juxtaposition thing can really take off when ludicrous elements are

AD: Can you talk about planned future releases and the direction you might take?

SQ: Next release will be the **Smell and Quim/Macronympha** 7" "Transsexual" -- a collaborative work, and joint Stinky Horse Fucker/ Mother Savage release. Also in 1995 watch out for a whole bunch of appearances on various artist compilations on all formats throughout the world, from the USA to Taiwan. Especially watch out for the various artists 7" boxset on Red Stream which will feature **S & Q/Taint/Con-Dom** Surely a winning combination. A new **Smell and Quim** cassette release will appear at some point via S.H.F., and it is also my pleasure at this point to announce that a joint **S & Q/Merzbow** 7" is scheduled.

AD: Do you get a chance to play live at all? What are some of the more memorable gigs you have done?

SQ: The most memorable live things have been at unusual outdoor locations in the countryside. In the regular sense of live venue performance we occasionally play also. One example of this exists on the V/A comp video *Macrocephalous Compost* (O.E.C./RRR). this was captured by a kid with a cheap cam-corder and doesn't do

justice to the sound with it's little compression limiter microphone (some people said it was the loudest gig they had ever attended). Also I'm told that I fell off the stage onto my head twice, but this isn't captured on the 5 minute snippet on the video sadly.

AD: Seeing as how you've been around for sometime, what are your impressions on the current state of electronic/industrial music and where it's going? How does S.H.F. play into all this? Any current bands impressing you?

SQ: A lot is happening, and though some of early vanguard of noise have somewhat mellowed out towards the ambient end, plenty remains and continues to appear. The Japanese contingent continues to impress, as do the die-hard U.S. practitioners like **Taint, Macronympha, Richard Ramirez** etc. In the UK bands come and go but **S & Q, Con-Dom, The Grey Wolves** and more recently **Evil Moisture** refuse to disappear. Noise and the whole post-industrial thing is simultaneously being assimilated into other genres like Hip Hop, and metal, and industri-core, but I suspect it's going to a while before noise in terms of the S.H.F. understanding is considered as establishment.

AD: Why do you think there's such a proliferation of horrific images used in industrial music? Does it go deeper then pure shock value?

SQ: One explanation is an interest in the extremes of human existence. People involved in peripheral and exciting areas of audio experience are also interested in the possibilities which exist in terms of other sensory forms, hence it seems natural that when faced with clothing their audio produce in a visual jacket they chose an equally extreme visual manifestation. Shock is relative to the viewer! Each spectator has a different index for shock based upon his or her psychic furniture, and the encoded norms which have been placed by their conditioning. It is my estimation that it is a basic human desire to seek out the "other", the "beyond", and the presentation of extreme images is a manifestation of the need to present the other. Let's look at something different rather than proliferating what is same.

AD: Where do you find most of the pics you use? Any plans to carry that aspect over to video?

SQ: Images come from all kinds of sources on the fringes of publishing from medical textbooks, to friends involved in extreme activities.

S & Q have video plans but they will involve the members and associates of **S & Q** in actions devised as performance items, as opposed to flat use of horrific imagery.

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SELECT SMELL AND QUIM DISCOGRAPHY:

The English Method - 60 min. CS (SHF UK)

Scum Grief - 7" 33rpm Flexidisc (Flaccid House UK)

Jesus Christ - LP (SHF UK)

The Jissom Killers - LP (Tesco Org. Germany)

A Sod's As Good As A Wank To A Blind Arse

- 60 min. CS (SFCR France)

The Christmas Album - 60 min. CS (SHF UK)

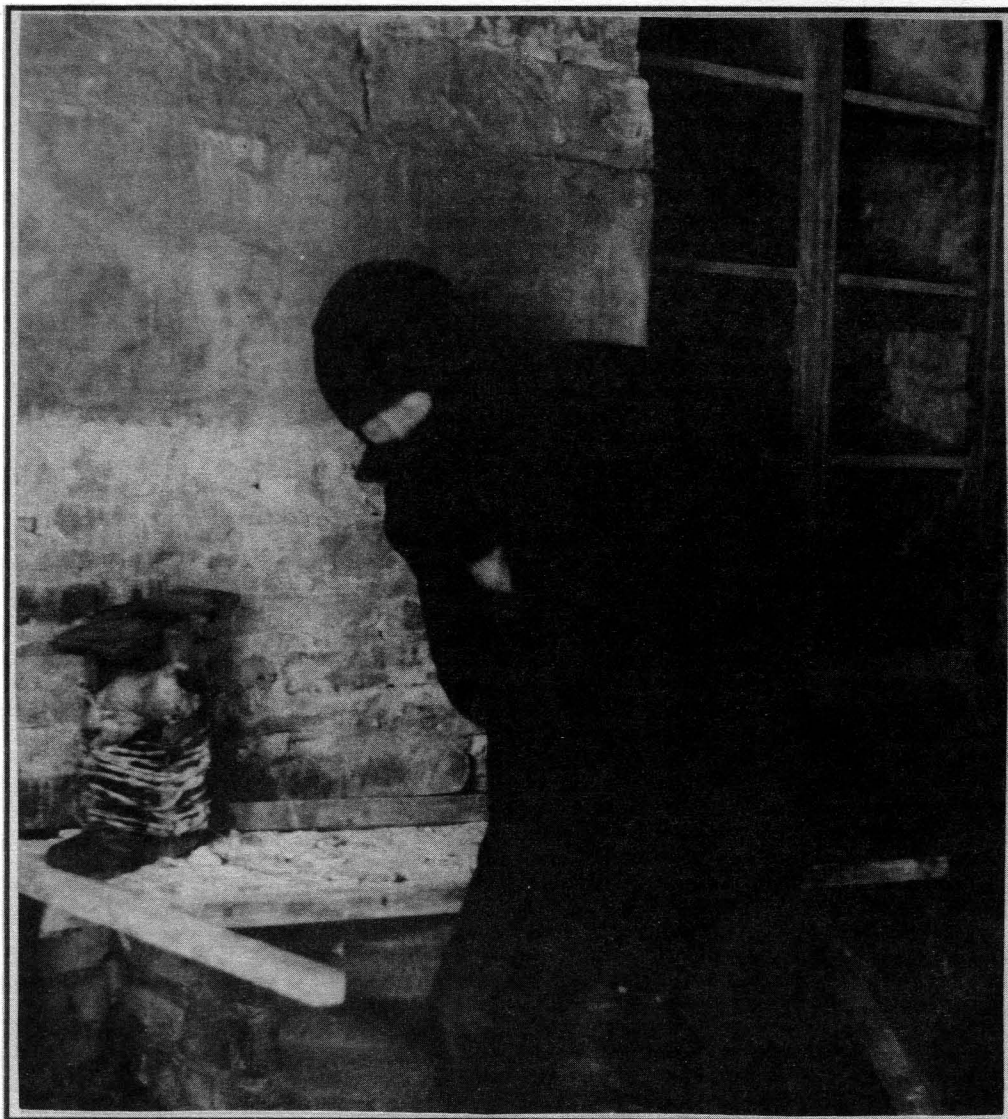
Recycled Music - 45 min. CS (RRR USA)

Miss Piss/Rectal Death Pump - 7" 45rpm (SHF - UK)

Death Baby Fuck/Adipocere - Split **Smell and Quim/Taint** 7" 45 rpm (Red Stream USA)

Your Enemy's Balls - Whats YOUR Health Problem - CD (Red Stream USA)

Transubstantiation/G Radiation - Split **Smell & Quim/Aube** CS (Fever Pitch USA)



"STINKY HORSE FUCKERS"

- [illegible]



**INTERNATIONAL VARIOUS ARTISTS
COMPILATION CD**

SHF CD001-A Stinky Horse Fuck Product

-DANIEL- MENCHE

While other American noise artists may create "good or competent" noise, what usually remains is a sound frustratingly derivative of their Japanese counterparts. Portland's **Daniel Menche** is anything but. His current work is some of the most powerfully raw and intense to be found -- deep, beautifully dark creations, with roaring layers of sub sonic bass and penetrating factory-like pulsations. To even resort to calling it "noise" is to not tell the whole story. His material is music that is multi-dimensional, meticulously constructed, and approachable. Live shows are termed "somatic" -- or pertaining to the body -- an apt description as Menche's music, on many levels, delves deep into the core of the soul and body, the thunderous, industrial palpitations paralleling the beats of an adrenalized, fear ridden heart. To date releases include his debut CD, *Incineration*, the cassette *Furnace Fucker* -- undoubtedly one of the greatest titles you'll find anywhere -- and his latest CD, *Static Burn*. Several 45's are currently on the market, with many planned releases for 1995 (see discography at end of interview). The following was done via e-mail.

AD: Tell me a bit about how you got started in electronic music and how it evolved into what you are doing today?

DM: At first I was really trying to form a hard sound work that contained maximum emotion and would truly absorb and effect the body and senses in individual ways. The first few years I was incredibly naïve and my recordings and shows were very crude. I would collect massive audio junk from crappy bind dumps, and ended up with about 50-60 tape recorders, reel to reels and amplifiers, and a gajillion crap speakers. [I would] have all of them playing raw material sounds at full volume for endless hours. This practice lasted for a few years until most of my equipment was breaking down and I was damaging my ears really bad. So then I got more focused on serious sound work, yet using the same ideas and intent about sound energy. So all those early years of endless nights of sonic torture actually benefited me in a way. By working with the same idea of using very primitive tools and crude elements to represent raw extreme emotions that we all have inside -- whether violent or peaceful -- and represent these emotions in a sound form - I wanted to get maximum emotion through extreme physics of sound. The only element that is always evolving is stronger intent and a wider focus. Technically speaking - to this day I still do not use samplers, synthesizers, nor any analog four track recorders, I want things pure, simple, and very live!!!!

AD: Can you describe your recording techniques and the approach taken when

confronting a new piece?

DM: My equipment is dirt simple. The power mixer is my main instrument and everything else I would consider raw materials and crude elements are pumped into it. The process is similar to old alchemy ideas: taking

earthly objects, body, land, thoughts, electricity, and pure energy, and transforming them into amazing new entities of lively sound. I like to use new and different sound sources for each release, yet always work with the same sound sources that are personally special to me (heartbeats, body sounds, land recordings, etc etc.) I will always work with natural organic elements and capture their most internal sounds and vibrations, the most from less approach, and also I will work with new approaches to power electronics. I want to see it evolve into more exciting areas. I also use a simple recording technique that I use for live shows, and that is using my left hand to control all electronics and mixing, while my right hand is physically rubbing, smashing, scratching, punching raw elements, and objects. It's rather instinctive because of the right side - left side of the brain concept (left for technical and right for creative). The mass majority of my sounds originate from my own hands on objects, it's truly sculpting with sound. I did a totally live mix for the *Incineration* CD and *Furnace Fucker* cassette using this technique. I now use better recording technology, but I still maintain very primitive tools and crude sound sources.

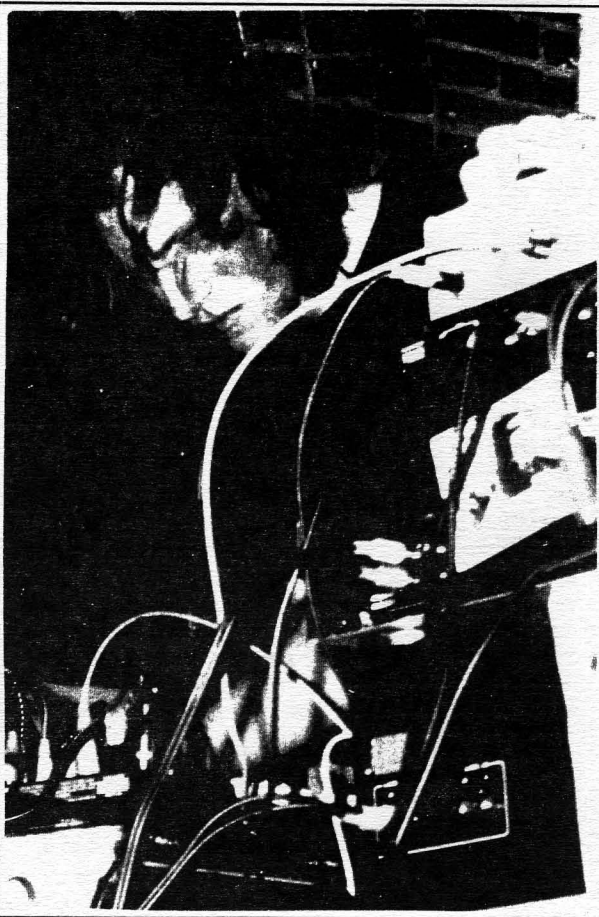
AD: Performing live seems to be relatively important to you ...is it? Can you talk about your live shows, or some of the shows you have done?

DM: My first real serious performance was early summer of '91. It was the first in using purely somatic sounds. All the original sound sources were from heartbeats massively manipulated, destroyed, distorted, greatly multiplied, and savagely mixed. The show was incredibly loud and thunderous with massive extreme bass which caused enormous room vibration. My idea was that by using heartbeats as primary sound source, and then amplifying them at top volume, to severely shake the body and it's heart so one would really feel true power somatic sound. It was a rather extreme performance sound wise, and I got into a lot of trouble from the police and building owners. But, 50 people attended and I got good press reviews and was well received -- which opened more doors for my activity. From there I performed massively around the Northwest in clubs, cabarets, and art galleries,

constantly evolving in different areas and subject goals, yet always maintaining the same soul and drama to my sound work. I also performed a lot with Osaka born dancer Kiken Chin, whose dance is amazing and emotionally dark. Together we performed really amazing shows. I will continue to work with butoh dancers in the future because there's a strong common ground with heavy noise and this beautiful somber dance. I am now working on new forms of performing that displays new forms of sound origin approach. I want to see-hear more organic sounds sources so the viewer/listener can see face to face pure sound energy. I am tired of complexed electronics, knob tweaking, and a jillion wires all over the place, and I get so frustrated over club p.a.'s I never really get totally satisfied with the sound. Live electronic music is not the most exciting form of performance, so I want to change that.

AD: How would you compare your packaging design and graphics with your music?

DM: I am still heavily focused on graphic design and presentation. It really means a lot to me, especially for my own releases. I usually always design and construct all my packaging and I mostly do all the printing myself. I really adore the art of Eric Stotik, who has done the cover paintings for *Incineration* and *Static Burn* and also cover painting for my 3" MCD for Tesco, which should be out in early summer '95. It's a knock out job! He really knows the feel and nature of my recordings and can convey so much with so little, it's startling!!! He's a real pure artist.



AD: What do you think of the current Japanese noise scene and how does your work relate?

DM: I really think a lot of Japanese noise artists are true artists. I feel their culture has a lot to do with their unique identity in noise music. Culture plays a massive role in this field of music, even if one knows it or not. My noisework does not relate to Japanese noise work because my noise work is from an American culture standpoint and not Japanese. I am not saying I'm proud to be an American, but it is my culture and I was raised in it, therefore my noise work is culturally American. There seems to be a large sensational interest in Japanese noise from Western culture, but there seems to be little respect towards the culture of Japanese music and art. At times, one can sense Japanese noise artists strongly pursue a traditional approach to strive for maximum strength, attack, and strategy, but mostly they possess an enormous dedication and articulate crafting to their own work. It is very fascinating to see the history of traditional Japanese music and how amazingly beautiful it is. Every culture has its own amazing music history, but it always is evolving along with the times and cultural changes. It seems now that Western culture has greatly drowned out Japanese music in general. But, I do find Japanese music to be very "Japanese" in the sense that it reflects strongly to its own culture and traditional; beliefs about art and music. I really hope that Japanese artists will receive true respect as opposed to sensational hype towards their noise work. Most people may not be able to swallow their extreme music and culture, but I really hope Japanese noise music will remain in Japanese music history far longer than most cockrock anywhere.

AD: Has anyone expressed interest in collaborations...is this something you'd be interested in?

DM: Collaborations are a cautious thing to me. I only want to work with people who do very strong work and will be very serious. Collaboration releases usually don't excite me too much, so I really want to be serious when working on collaborations. I am now collaborating with Akifumi Nakijumi (Aube) and we will have a full length CD released in the summer of '95. All of the sound sources are from rainstorms in which we massively manipulated, destroyed, layered, etc. etc....this is an exciting recording and I will have the privilege of doing the final mixing and composing. There is a rare 7" of a collaboration with Japans MSBR released by his label, it's great noise with wonderful packaging. I am also collaborating with *Speculum Fight* and *Red Gnein Sextant* to form a super group called "*Black X Black*" devoted to very extreme intricate hard noise, all three of us are remixing each others noise and we are planning for a full length CD. Our approach is very refreshing and unique, we really want to be progressive with power electronics. I am always looking for more collaboration projects to expand my sound even further.

AD: What are the feelings or emotions you'd like to evoke in the listener with your music?

DM: Hopefully the same feelings and visions that I also receive, but the individual feelings of listeners is what's important.

AD: Are you always completely satisfied with your work? -- i.e. how critical of your own work are you?

DM: In the past, not very, but that's not important. Presently I am greatly satisfied and proud of my work because I magnify sound construction intensely until I'm satisfied. I always welcome any doubts and skepticism in myself because that's what makes any work stronger and wider focused. As soon as one looks back at their own actions and work there is always something that can be strengthened or made more powerful. I always am thinking of how to give sound more life and strength because there's no limit to sound, no walls, and unlimited speed!!! Its always hungry for more energy and power, demanding maximum acceleration. I can see myself continuing for a long time because there's so much more terrain that hasn't been covered with sound. There's defiantly millions more forms of extreme aural physics that have yet to be explored. There's defiantly millions more forms of extreme aural physics that has yet to be explored. It seems to be an endless exploration for myself.

AD: Do you approach each release differently? How would compare *Static Burn*, *Furnace Fucker*, and *Incineration*? Is there a visualized intent when composing?

DM: I have a strong sense of the feeling of temperatures. Most times I try to transform my sounds into distinct temperatures. Again, this is an alchemic approach. As one may notice I use sounds-titles-stories that convey very hot -warm situations, and a lot of the pieces seem to create massive heated feelings. It seems odd but I always notice my blood pressure rising rapidly when working at extreme volumes and also at shows. I would be drenched in sweat yet I would hardly be moving (I admit this is a personal high for me). Many other people would also have the same experience with my music, whether live or recordings. The relationship between human emotions and temperatures is very fascinating to me, a lot of my intent is inspired from my personal experiences with this relationship. I want to focus a lot more in detail this relationship on a future CD release. I want the future of my music to really affect the body in ways that are extremely personal and unique. This seems to be something we all could need more of in music and art today.

CURRENT DISCOGRAPHY:

Incineration CD (Soleilmoon Recordings)
Furnace Fucker CS (G.R.O.S.S.)
Static Burn CD (Soleilmoon Recordings)
MSBR/Daniel Menche 7" (MSBR Recordings)
Chrome Homicide 7" (Banned Productions)
Daniel Menche/Nepenthe Split 7" (Elysiasm Recordings)
Blood Sand CS ("Noise" --label, Taiwan)
Furious Eclipse 12" EP (Soleilmoon)
Dark Velocity Performance CS (Banned Productions)

NEAR FUTURE RELEASES:

Hymns For Sliced Velocities 3"MCD (Tesco) Fall '95
Aube/Daniel Menche - Collaboration CD (MSBR) Winter '95
Speculum Fight/ Daniel Menche 7"
Small Cruel Party/ Daniel Menche Split 7" (MSBR)
As yet untitled 3" MCD (Elysiasm) Fall '95
As yet untitled CD (Side Effects) Spring '96
Speculum Fight/Daniel Menche/Red Gnein Sextant Black X Black Collaboration CD

NEAR FUTURE COMP CD APPEARANCES:

23-5 CD w/ book
Extreme Noise Treaty CD (Charnel Music/Release Records)
Shiroseasons Four Artist (*Small Cruel Party*, *Aube*, *Daniel Menche*, *Kiyoshi Mazutani*) CD (Shirocoal - Menche's own label).
Music Should Hurt CD (Self Abuse Records)
Northwest Experimental Music CD
Remesmer CD and LP (Ash International)
Dry Lungs 6 Double CD (Subterranean)

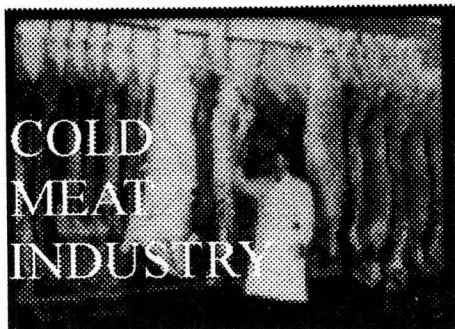
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Dark music of Scandinavia An interview with C.M.I. founder Roger Karmanik

Since first hearing **Lille Roger's** "Undead" 7 back in 1988, I have been transfixed not only by the utterly dark music released on Sweden's Cold Meat Industry, but by its consistent and impeccable high quality. Rarely has the world seen a label have such an immense impact on the scene, with early releases by **Memorandum** and **Maschinenzimmer 412**, and newer releases by **Deutsch Nepal** and **In Slaughter Natives**, redefining industrial music as we know it. Roger Karmanik, the founder of Cold Meat and head honcho behind the death obsessed **Brighter Death Now**, must be regarded as our escort, guiding us in a search for dark, exciting new sounds being emitted from the "Great White North". A relatively recent linkage with Projekt:darkwave in the States means the cold sounds of Scandinavia have only just begun to infiltrate the unsuspecting US public. In the very near future, look for the start up of Death Factory, a sub-label of Cold Meat that will release similarly dark material, but made outside of Scandinavia. The following interview was done via fax

AD: Let's start with a brief history of yourself and the circumstances leading up to the formation of Cold Meat Industry. Were you involved in anything before it's formation and are you surprised by how much it has grown in the last couple years? How do you feel about it looking back?

RK: Actually, it all happened naturally. I was into punk in the early '80s and as the only instrument I had, I started experimenting with tapes and tape recorders, making loops and cut-ups. I got more into the industrial side of music and started to plan a cassette release – must have been around 15 years old at the time. Well, things went on and I continued releasing tapes and then moved onto vinyl. At that time I didn't actually have my own label, but collaborated with friends and we helped each other out. In 1986 I got really fed up with most of the music around me (even my own). I wanted to do something new and different, so I started to plan the end of my musical career, as well as the starting of an obscure label. Both aims came out as the **Lille Roger Undead 7"** back in 1987. Later, I discovered that it was not too easy to stop making music. After the **Lille Roger** single I had such a good response that I decided to start making music again, a different kind though. It was then I started **B.D.N.**. Well, sure I am surprised on how fast everything is going, and looking back I can see some bright moments, but I still feel that I could have done better. So, the future is challenging to me.

AD: At the time, did you see a lack of opportunities for Swedish bands to release their material?

RK: Yes, I saw a lot of good bands among my friends, but it seemed like other labels were afraid to pick them up, as they were unknown. When I started to release these guys, people started to look peculiar at me. I worked hard to get people like **In Slaughter Natives**, **Memorandum**, and so on and so on.

AD: When you started C.M.I. what was your original goal? How has that changed or evolved over the years?

RK: Well, the first goal that I had was to release my own music, and to release more provocative stuff, harsh industrial...but in Sweden there hasn't been any real harsh-industrial bands, which I loved too, and that I thought was really high quality stuff. I also noticed that it was in a way provocative too, as these bands were new and totally unknown, and also some of the better stuff that was being released at the time. Labels at that time were still releasing the same old boring bands with nothing really new or very good. (OK, there have been some in the last year). I would say that the original goal still remains: releasing controversial high quality music by unknown bands.

AD: Where do you see C.M.I. as well as the Scandinavian scene heading in a couple years? Already I've begun to notice a trend towards darker and more satanic material, with some people from traditionally black metal bands venturing into the electronic spectrum of things...where do you see this aspect in particular going and is it a trend you'll embrace?

RK: In a couple years its hard to say. I can't even say what will happen in the next year. Things are happening so fast right now...not that I am the kind of guy jumping from trend to trend...I follow my taste of music and Cold Meat will remain the same as always. I have no knowledge of the black metal scene and when I got in contact with **Mortuus** and **Aghast** it was because they both sent me a demo, and I liked it – I did not know anything about their background. Now I do...I cannot say what will happen with the Scandinavian scene, but I guess it will become darker (or just continue as dark as it already is...), but the music will be less based on traditional instruments and more into the electronic field, and this where Cold Meat comes in - I have already been doing this for eight years! I guess that is why they come to me. If I embrace this trend is hard to say, there could be an inflation of these bands and then I guess the interest will disappear for time, or move over to something else – that's what makes it all so challenging right now, there is so much going on, and you will never know where it will turn.

AD: Let's talk a bit about Sweden itself – what are your theories on why Sweden has such an incredible amount of bands – particularly ones focusing on the darker side of things?

RK: This is a question I had been asking myself many times until I heard a radio program discussing Swedish traditional folk-music and that most songs are performed in moll-tune. I think this is something that has been happening for the last hundred years or so, maybe it is a tradition, or maybe it is the Viking blood in us that pops up in

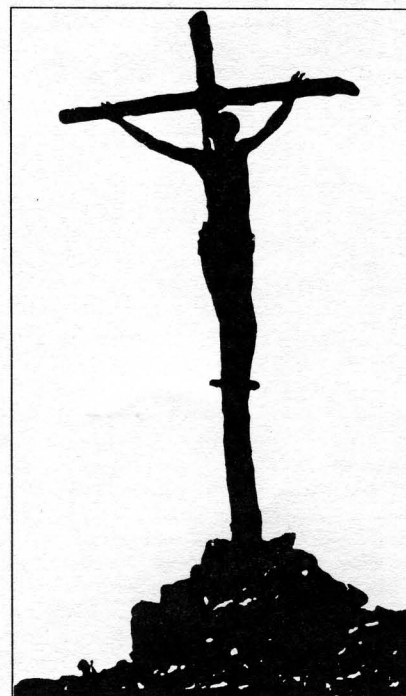
this way, instead of the old manslaughtering. I cannot answer it, maybe because I am one of them, I am too Scandinavian to see?? This is not intentional, it is just what we feel and what we like, I think it is the mirror of our souls. Any idiot can just plain make dark music, but the music should have a spirit, it must be made of dark soul.

AD: What is the deal you have worked out with Projekt:darkwave? You seem to be pretty happy with what they have done with Cold Meat material – how have sales been in the States?

RK: First of all, I'm happy because Sam at Projekt :darkwave is such a nice and open person. Secondly he has a great talent for aesthetic artworks. He is doing a great job with the advertising and all. I have gotten much more in contact with interesting people in the States now then ever before, which is great. He has also just released a low-price Cold Meat compilation that I hope will draw some attention to both my label and his distribution. This CD will only be sold in America and I will do a European version of it soon, which Sam will be carrying as well.

AD: Tell me about some of the newer releases you have planned? **Aghast** and **Mortuus** are a couple, you also mentioned a possible new **Maschinenzimmer 412**?

RK: Yes, the future releases excite me a lot, as what I have heard so far is all very strong material from each group. I have the **Mortuus** CD, followed by the great CD by **Ordo Equilibrio** (ex-member from **Archon Satani**), the two beautiful witches of **Aghast's** CD, which is full of demonic ambiental chants, and yes, I have received new full-length material from **Maschinenzimmer 412**, or **MZ 412** as they prefer to call themselves now. This material is pretty similar to their older material, but darker and more evil - something like Black Industrial. I have also been thinking of re-issuing their **Malfektor** LP on CD, we'll see. **ConSono** has compiled all their tracks and made new versions of older ones, and I am very surprised to see how good they are. So that will also be a CD, as well as with new bands; **Desiderii Marginis** and **Arcana**, and new CDs with the older bands **Mental Destruction**,





B.D.N., Deutsch Nepal, Morthound, Raison D'Etre, and so on.....

AD: Is C.M.I. a full time operation for you, in that you are able to support yourself financially from it? If not – do you have another job that supports the label?

RK: CMI is a full-time operation, but I also have - or had, as I was sacked some days ago – full-time job. But, C.M.I. is taking all the spare time I've got, but it is self supporting. I just hope that leaving my job only will be a positive thing, as then I will be able to work more with Cold Meat.

AD: Do you have a favorite release on C.M.I.?

RK: My favorite is very often the one that I am working on at the present moment, right now **Mortis**, but also **Aghast**, **Ordo Equilibrio**, **ConSono** is also great...and the new band **Arcana** is amazing. But the absolute favorite release is hard to say, I think that for being the ultimately favorite it must be graphically and musically, this has not yet occurred that I am feeling completely satisfied with any of my releases (hmmm, maybe **Mortis**...). But this also helps keeping up the quality, to always do better and better, and finding new ways and new images and things. It would be easier to say which releases I liked less than others...like **En Halvkøkt I Folie**, **XXX Atomic**

Toejam, and maybe some others....

AD: Do you feel there is a defining C.M.I sound?

RK: I have gotten this questions several times and it is hard to answer. As I am so personally involved in the music and the bands and the persons making the music I have a completely different view of the music then the average person that is listening to a Cold Meat band. I would say yes and no. I can understand why people feel there is a special Cold Meat sound, and I get very flattered when I read reviews of other records and they use Cold Meat as a reference. But

for my own, I have a too personal relation to say so. Maybe it is because the basic element in the bands music is dark, moody, and very individualistic – at least that is what I hope people see it as.

AD: What are some of your other interests? Any idea as to what you'd be doing if you hadn't started C.M.I?

RK: First of all I must say that right now I don't have any time to develop or even think of other interests that I like to do. But I guess I either would be a total drug addict or mentally insane, maybe a writer of some perverted stories, that would suit me...but music is what I've done since 1980, so that is closer to my heart (even though I would like to write something some time....). Hard to say, I would have done something creative is all that I know.

AD: Talk about the evolution of your music from the **Bomb The Daynursery** days, through **Lille Roger**, and now **B.D.N.** – has your musical approach or philosophy changed much?

RK: Philosophically it hasn't changed that much, not much politically either. In the early days I was more hatred, now I have more or less capitulated. I have changed the way I use my voice, now I see it more like an instrument, other then just a way to

get the message out. **Bomb the Daynursery** in 1983 is about the same as **B.D.N.** now; controversial, unexpected, dark, and poison for the soul. **Lille Roger** was more political and aggressive. During the shows I did last year I picked up some of the **Lille Roger** approach as it sometimes works better live to have a more or less standard set of tracks – still, I felt this was not what **B.D.N.** was meant to be, so for my latest show I did some of my new tracks, and that felt really good in the soul, so that is what I will continue to do - dark, massive, industrial. By the way, I am banned from that place now I heard, seems I blew their bass speakers.

AD: Tell me about some of the performances **B.D.N.** has participated in – do you have one that's more memorable then others?

RK: So far the shows haven't been that special – I have used these first performances as a learning period. Now I am ready to move on. The best one must have been at the latest - at the Death Party 4 here in Sweden three weeks ago. The sound was astonishing and very powerful, it was so intense I nearly fainted on stage – it was Hell on earth!!! Afterwards, I heard some people say that is so massive and intense that they could only stand it for 5 minutes...and the first 5 minutes was the easy part!

AD: Any leanings toward a certain religion – your take on Satanism and/or Christianity?

RK: As an atheist, I have used influences from both sides – to make it confusing for the listener. I often put them against each other in some strange and perverted way, or like I use the Christian hymn *Laudate Dominum II* and just cut in the Swedish story describing a sexual therapy used by a clan here in Sweden who also dealt with child abuse at their summer camp for kids. I have bands on Cold Meat from the Christian side as well as some that are as close as you could get to the Satanic...and I get along with them fine. I have my own religion, where I am God and Death. Lately I have been so overstressed that my soul is getting more and more lost, I just have to stop for awhile to cure my soul into darkness and morbidity again.

AD: What are some plans for an upcoming **B.D.N.** releases? Why did you decide to do a *Great Death Trilogy*?

RK: It was nothing I decided. I saw a dark light and a shadow come across me, whispering with that cold voice that I must continue the story 3 times. The 3rd part will only be available from the included coupon (which I will return with the CD). The 23rd of November is the dark day of my life, the original *Great Death* LP was released on the 23rd of November 1990, so what would be better then to release the latest episode the same date, but in 1995? Other releases planned are a live picture disc LP, a CD on Nuclear Blast/Relapse/Release in the US, probably called *Convulsive Dead Souls*, with more harsh material (in the **Lille Roger** vein, the tracks I used for several performances in 1994), a CD on Cold Meat with the working title "*Necrose Evangelis*", which will be a darker CD, the tracks from my latest performance and some others which are still to be recorded...I also plan to re-release the *Pain In Progress* LP on CD as well as the *Slaughterhouse* CD on LP. We will see what happens. Maybe I will also have some time to continue the work on the **Karmanik** project.

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PRO54 • Dusk approaches and the sun's last rays penetrate an incense filled world. Eyes observe the shadowplay while the mind takes in eleven journeys through sheer atmospherics. Eden's first full length in nearly 5 years brings a new power to their sound, as (vocalist/guitarist/songwriter) Sean Bowley takes the helm of a band creating strong atmospheric-pop songs as well as very touching psychedelic/ethereal moments. Sean describes it: "A psychespheric journey through the various dominions of sensuality and love." Also: **EARTHBOUND**. A 1000 copy ltd. edition Australian Release of live tracks and remixes of old & new Eden material.



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PRO56 • O.E.S. return, honoring *Hecate*, the moon goddess with three bodies and torches in both hands, encircled by animals. Terrible and generous, she can grant victory and wealth just as easily as death and eternal damnation. Her kingdom is that of the Night. To her, Ordo dedicate this powerful and fascinating album, as if they had learned from her secret formulas and magical arts, transforming them into a music rich with atmospheres of witchcraft and enchantment. The beauty of Leithana's solemn feminine vocals set the dark-folk sounds aflame, cresting over the electronic and acoustic instruments . . . Also: **LIVE IN RUSSIA**. A live performance from their last tour . . .



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"ARCHAIC MUSIC"

Stefan Knappe questions the validity of the broad term "Industrial", and comes up with a term all his own

Does "archaic music" exist? I don't know and still haven't heard of any documentation on this kind of music. Already in the German SIAM- letter I have pointed out the wonderful world of certain sounds and their inexplicable effect on the human brain. This "article" can be seen as an expansion of those thoughts, an expansion in trying to transform these emotions towards such sounds, into words. I think there's a kind of "dark area" within today's experimental music which has not yet been defined, and I like to call it "archaic music".

"The very best are recordings of sounds within nature which can be detected and thus heard by the human ear. Such sounds seem to be deeply rooted in a universal language which can be understood by the entire spectrum of living beings. Natural sounds have the advantage of being the closest to music which shows a certain kind of unity" [Psychologie Heute, 6/94]

It is de facto not only this recognition that makes me ponder. What has worried me in the past was the effect of certain "white-noise" musicians, which has been mentioned by several people in the meantime.

For a few years one has been able to observe a peculiar unnamed style of music within the sector of "industrial music" (a broadly commercialized and categorizing term), or rather, the sector of "noise-culture" (a notion created by German journalist Lutz Schridde): The style of music consists of monotonous (usually raw) droning sounds, which are steadily atmospheric. Being packed with a repetitive flow of specific sounds, the music offers few concrete handrails as the music sweeps along like a stream of viscous lava. Elements of the so called "Death-industrial" and "Gothic industrial, as well as variations of "harsh noise" can be found, in addition to harmonic fragments and ambient sounds. Some like to call it "ambient-industrial", but this option implies, in my opinion a rather impossible cross-over of musical styles...from now on I want to call this unnamed style of music "archaic music". For a better understanding of this term I will give you some matching examples various recordings by PGR, Illusion of Safety, The Haters, Arcane Device, Hafler Trio, as well as (more unknown but better): Tam Quam Tabula Rasa (Italy), Mohr, Para-Noise-Terminal (Germany), Abner Malaty (US), and lots of old tapes by Big City Orchestra, Small Cruel Party, S-Core, Aube, naturally also some of my own recordings with Maeror Tri.

Perfect examples would be: *The Moon by Drowning/Breathing* (C-60 on Audiofile Tapes), or *Nubessolitudi* by *Ectoplasmatic Embryo Experience* (C-60 on EEE tapes, Belgium) or *Yen Pox* with their great untitled first tape.

So what do they have in common?

An answer to this question can be most easily approached by finding out which style of music is definitely not meant. To do so one has to point to specific ingredients of archaic music, and above all, one has to underline the differences between

archaic music and other styles of music which, according to some, have similarities.:

- Even though this kind of music seems to be claustrophobic and "spheric", it can in no way be identified as "gothic-industrial", because there's a lack of depressing moments. Archaic music does not suffer from anything, and above all, emotional pathetic outbursts of self-compassion do not occur within this style of music.

- Even though archaic music is based on noisy soundwaves it is not related with the so-called "Harsh -Noise-Industrial", because it does not have the intention of being a provocation against all values and norms, and society in general. The idea is not to shock, or to "wake people up" in a sociological or political sense.

- It is not justified to call Archaic music just another "new" form of ambient music, because it is simply not music for background, nor music which is glued to the myth of being a style of music which would transport you into a state of relaxation.

No, Archaic music is much too raw to produce such a result.

Archaic music neither expresses an obvious state of mind nor does it criticize society openly. No, it expresses a knowledge of an archaic aesthetic. Every human being is born carrying the archaic aesthetic, but as this has normally been untaught it must be rediscovered and relearned. The archaic aesthetic seems to be treasured deep within ones heart and deep inside ones subconscious. The archaic aesthetic is a territory within every human being and may easily be known one day as the archaic mind.

It seems to me as if this yearning for a natural life is expressed by every human being and the life for which one yearns is full of natural flows of sound, sounds which are mysterious and briefly beautiful. Behind these roaring and droning flows of sound there appears to be a secret, an oracle, which can touch us emotionally in the largest way possible.

So does this oblivious archetype contain an acoustic transcription?

It must be the soul which seeks to overcome the

senile unnaturalness of our actual existence for a few moments. When listening to such music one should be able to associate the music with a waterfall, or with the breeze in a forest, or with the roaring "white-noise" of the sea. The sounds described previously do de facto stimulate the perception of natural sounds, the sounds of which we are not conscious of. It is these flows of sounds with which the history of human evolution has always been familiar. As for our evolution history, it should be stated that a period existed when the human being perceived nothing else but natural sounds. Although these sounds are not harmonic, as regards to the classical definition of harmonic music, there does exist a harmony within these natural sounds...these sounds, do in fact, tend to be exceptionally harmonic!

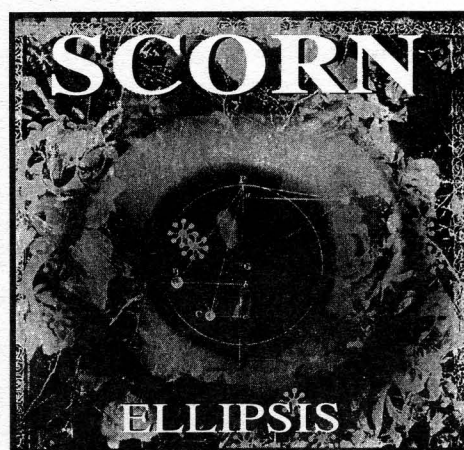
As for the lyrics, similar conclusions can be drawn: Even though understandable lyrics are not included in this type of music, there does nevertheless exist a certain language, because it is the music itself which has the ability to speak. To top it all off, the music has the magnificent quality of being able to express the impronounceable!

What is also striking is the fact that the "white noise" sounds, having subliminal frequencies, also effect relaxation and creativity. It should by now have become clear how difficult it is to find the correct words to explain the phenomenon of the archaic aesthetic.

Therefore, decisive for an understanding of archaic music can only be the way of active listening and experiencing! In fact, one could say that those who have kept their sensitivity and have already been confronted with the mystery of archaic music will find a personal treasure within, without question. For myself, this style of music expresses a strong desire which seems to me, to be an oracle, a kind of mysticism which resides inside every individual being.

So, does archaic music exist?

Baraka(H), Bremen Germany, November 1994, with the assistance of Robin T. Chuter (Fools Paradise records, London).



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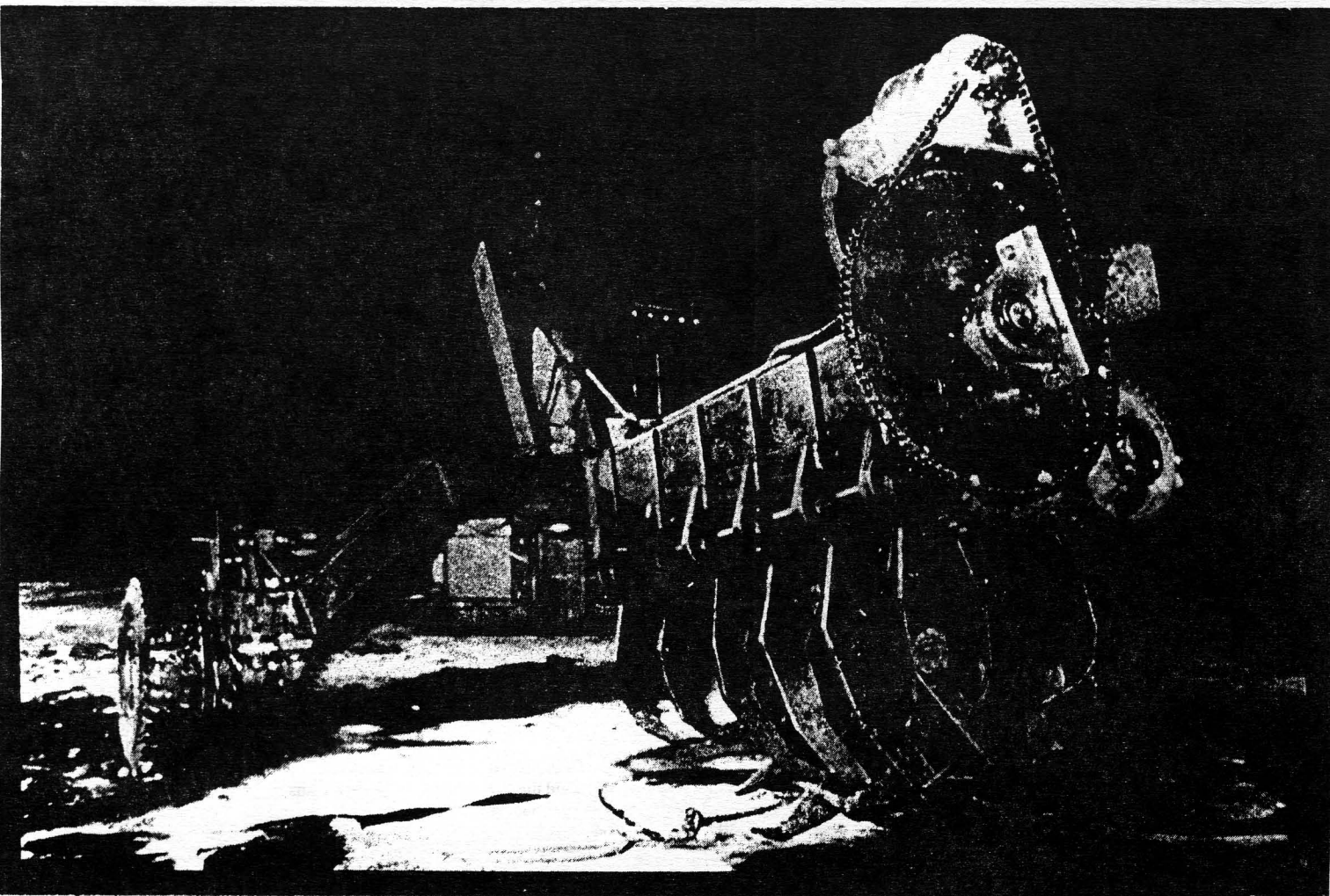


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survival research laboratories video history

We all know about them, they have been press darlings for years, and an awful lot has been written about SRL performances in both underground and mainstream press. But unless you happen to live on the west coast or been lucky enough to catch one of their sporadic and frequently cancelled tours then you have no real idea of the terror and majesty that occurs at a performance. Good thing then that all of SRL's videos are of live performances besides *Bitter Message* and the pieces commissioned by MTV.

To capture the footage used to compile the videos, a huge amount of preparation is committed. The video crew at the shows is usually at least as large as the operators of the machines. At the larger shows the camera crew will break into small groups of cameraman

(most are actually women but....) and lookouts (to watch the camera person's back). Preparing the site for a show can take weeks and throughout staff meetings are held keeping everyone versed in the performance scenario. There will even be a written out script. Some of the background preparations can be seen on *Uninhibited Excess*.

The soundtracks vary from tape to tape. All of the videos have plenty of the live sound of the machines mixed with whatever "musical" soundtrack was presented at the performance. The earlier soundtracks (pre-1989) were done primarily by Matt Heckert. He has since split off to create his own noise creating devices, and some of his audio work can be found on *We Never Sleep's Insomnia compilation*. Since the departure of Mr. Heckert a variety of material has been used for both the live sound-

track and the video finally settling on *The Haters*. A good combination, G.X. has a forceful sense of humour, and a knack for making the most inappropriate sounds to add depth without just cluttering.

Next out of the compound for video geeks will be *Forecast of Ultimate Doom*, which documents the San Francisco pier warehouse performance. This will probably be remembered as the show that broke the fire marshall's back. Expect it late 95'. SRL doesn't plan to play in S.F. again soon, (at press time the fire marshall has warned the group that they have informed the city attorney and will sue at the first sign of any shows). Even S.F.'s music mafia: Bill Graham Presents seems to be scared off.

In 1996 expect a video release of the Euro-94 tour.

This is the second of hopefully many articles on video and film. UBcoming are: John Duncan, Chris & Cosey, and submitted tapes. If you work in those mediums, feel free to send it to; dAS @ UBUIBI 1333 grove s.f. ca. 94117 VHS please, and tapes will not be returned

Oh, happy happy, here is where I get to go through all the releases that SRL had on hand and then present a documentation of which videos are still available, where found, and of course, which held my cat's attention best.

All of the in print, tapes follow the same format of being a tightly edited documentation, mixed with news clips and comments from SRL and the audience.

None of the tapes come with a booklet, and the covers generally do not provide too much information either, but then that's not quite the point is it? We just wait to see some destruction, and every tape is exorbitant with wreckage.

*S.F. Museum of Modern Art
groundbreaking ceremony;*
Directed by Leslie Gladjo.

The treasuring power of SRL unleashed on the business cliché in downtown S.F. Performed outside where MOMA now sits. This IS modern art!!

the large shows with all their fire and huge organizational tasks, are being curtailed. Mark Paulene speaks of fear of becoming part of the gallery machine in one of the interview segments, but I would hope that SRL is strong enough of a entity to continue to follow their own vision will using what physical constraints are made of them.

The Will To Provoke
Directed by Jon Reiss

This release features the 1988 European tour and includes the cities of Amsterdam and Copenhagen being bombarded by meat eating, machine toting smelly american artists on a binge. Good will tour indeed, with all the targets for the machines being favorite cultural icons. Also available on laserdisc through DefAmerica. 45minutes.

Virtues of Negative Fascination

should disturb everyone, and belongs in the file of unpalatable pleasures along side Kevin O'Neal's comics, Roald Dahl's adult short stories and of course David Lynch (there is a similar use of flame). It's too bad that we won't likely see more films using Fiction World but again it is a matter of monstrous amounts of effort and time and limited funding and outlet for the finished work. Great soundtrack from Heckert filled with lots of sound effects.

A scenic harvest from the kingdom of pain
(1984)

Directed by Jon Reiss & Joe Rees

This is my favorite video of the lot. Early and primitive. Opening with Monte Cazazza's "Stairway to Hell" we get much footage around the shop and three live shows. Includes the On Broadway performance which stars the stupidest audience I've ever witnessed. I remember being there and amazed that

A CONSUMERS GUIDE

The actuality of this spectacle being allowed is proof of the ignorance of the corporate Artworld. They had no idea of what they had okayed. This is a short tape (10 minutes) as the show was stopped by "Officialdom" and none too soon for shocked art patrons and commuters, I wish some of their responses had been anticipated and filmed. The tape does show much of the SF Fire Department at work. This should have been placed on *Uninhibited Excess* to fit a one hour tape, or saved for the next collection.

The pleasures of uninhibited excess
Directed by Leslie Gladjo.

Three different performances on this 45 minute release. Two of these being fairly standard SRL shows including the locally infamous freeway offramp show which prompted a full week of bomb scares throughout the city that kept both authorities and the news media quite busy. The tape includes quite a bit of all the after show repercussions. The third part of this tape is my favorite, an installation at Artspace Gallery, SRL's version of a Disney-type ride. This would be a wonderful way for SRL to continue to expose themselves to the public, especially since

Directed by Jon Reiss

Here is another great release, 70 minutes and five shows make for a whirlwind of entropy. This tape covers shows between 1985-86 which was a good period in the development of SRL, the machines are big, dangerous and only marginally in control, this being before the Stanford College invasion with all the computer aplitude. Fun to watch on the tapes is the evolution of the machines themselves as one is destroyed, parts of it will reappear in another machine later on.

This release is also available from Def as a laser disc.

A bitter message of hopeless grief
Directed by Jon Reiss

This is not another documentation of an SRL performance but a 15 minute film. Focusing on the inhabitants of Fiction World, a deeply unsettling and inhuman(e) place, with its fusing of meat and machine. A place of long corridors and vats of unknown fluids, the SRL machines seem quite at home here, beautifully lit and filmed close up in this controlled environment. The machines size are lost with no reference to our world. This will disturb most vegans and the like. This

none of these idiots were getting hurt, glad that they did get included on the tape. Not included is the end where a to-be un-named person threw a sheep head into the top folds of the curtain behind the stage, where I am sure it remains to this day. This is the best overview of the Paulene/Heckert/Werner period of this now long lasting art group.

While these tapes can be found in a few video stores, and distributed through Subterrean and others, it is cheaper and more fun to go straight to the source; SURVIVAL RESEARCH LABORATORIES; 1458 SAN BRUNO AV. S.E. CA. 94110 fax: 415-641-8065.

They have a catalog of the videos, posters, and t-shirts.

Out of print;

Baited Trap

An odd short movie from 1986, with SRL machines as background texture.

Seven Machine Performances

Too bad that this is unavailable as it has the best early overview. Contains lots of different footage from 79-82.

R E V I E W S

ALIO DIE / ORA - The Door of Possibilities CD.

The normally subdued ambience of **Alio Die** becomes wonderfully animated and agitated by English artist **Darren Tate** (aka **Ora**)...whose previous work I am totally unfamiliar with. That being the case I can't exactly say for sure who's contributing what here...but it's a safe bet based on past **Alio Die** works that the underlying ambience is his, and the noisier work planted on top is **Ora**. **Ora** seems to concentrate on field recordings and organic sounds as much of his contribution is based around hollow natural ambience: waves and other watery sounds, shufflings, clangs, birds, street sounds etc. It all remains quite prominent in the mix, but never obtrusive, working their way into the flowing textures of **Alio's** base with ease. It provides the more unsettling and uncomfortable edge that **Alio** tends to lack and works to break up the monotony that periodically arises on his releases. The liner notes make it a bit unclear as to what was contributed here - are all of the tracks re-mixed, re-workings of each other's material (it almost appears that only one track is an actual collaboration between the two) or is it really another split CD - with both bands splitting the tracks? Either way...you can't go wrong. Hic Sunt Leones. JM.

ALL BROKEN - Endless 7"

An enjoyable slab from Toronto's Beautiful Records that features some light and trancey synth musings supported by an obvious computer generated (too much so perhaps) beat. Side A's "Trying" starts off with sonar beeps before quickly dissolving into a tick-tockish rhythm and acidic spaciness. Side B's "Sleeping" is a bit murkier, though still poorly supported by a rather weak beat. A looped squeaking noise provides another level of rhythm, which in turn is framed by a haunting synth chorus and dreamy vocal snippets. Short... unless you leave it in it's lock groove for a couple minutes...but good. Beautiful Records. JM.

ALLEGORY CHAPEL LTD. - When Angels Fall CD.

I'm embarrassed to say that the only impression I have of **Allegory Chapel Ltd.** is based on a cassette I purchased several years ago (and haven't listened to in as much time)...so I don't have much of a basis to go on as far as comparing this to previous (and there are many) releases. At any rate, if they're as good as this then I'm sorry I didn't catch on sooner. The first track, "Introduction (Allegory of the Frozen Heart)" is a dark, inviting piece of orchestral harmonies played out over an oceanic layer of white noise. It's warmth and seductive air are deceiving however, as the next four tracks purge themselves of the safety and friendliness of the opener and revert to heavy doses of static saturating noise. These are incredibly dense concoctions that phase in and out, swirl in a whirlpool of distortion and reverb, and thrust forward with violent aggression. Frying electronic currents, amplifier hums, and crackling feedback are molded together in a thick stew, with the sound never venturing into high range and rarely into mid-range levels. The last two tracks quiet things down with "Recital 587" being a series of simple piano plunkings and scraping guitar, and "Requiem for the Possessed" initially being a rather minimalistic offering of

monotonic electronic hummings with a female vocal accompaniment. But even that soon resorts back to noise, this time in a barrage of bomb dropping and gun shot explosions. Not for everyone, but more or less one of the more purposeful and accessible noise-bent records I've encountered. Recommended. Chamel Music. JM

ALLERSEELEN - Cruor CD

I've been a fan of **Allerseelen's** tape releases and comp appearances for some time now, so to finally have them culled onto one CD is certainly welcome - though I must express my slight disappointment at not having any new material to sink my teeth into - rumour has that may be changing by the time you read this. In the meantime, **Cruor** should be enough to keep you busy. Surrounding a nucleus of varying degrees of kettledrum bangings (sometimes primal and war-driven, other times mystical and slow) are a series of edgy and tense violin screechings that hover like agitated wasps around a nest. Add in a mixture of organic sounds (voices, the chilling caw of ravens, bone rattlings) and you've got yourself a soundtrack for a time in which war was king and brutality the law. Recommended. Aorta c/o Petak, Postfach 778, A-1011 Wien, Austria. JM.

"And even wolves hid their teeth" (European version) - Various Artists CD.

A killer sampler priced low for the masses and designed to showcase current or upcoming Cold Meat artists and releases. There is an American counterpart to this that's fairly different, the only re-appearing tracks being from **Mortis**, **Morthound**, and **ConSono**. You could get both, but quite honestly the Euro version is where it's at, so just be sure to get it first. The full line-up: **Arcana**, **Raison D'Etre**, **Ordo Equilibrio**, **Mortis**, **Aghast**, **MZ**, **412**, **Mental Destruction**, **Ildfrost**, **ConSono**, **Desiderii Marginis**, **Atomine Elektrine** (**Raison D'Etre** side project), **Memorandum**, **Morthound**, **Deutsch Nepal**, and **Brighter Death Now**.....whew. Most of the material should be fairly new to most, highlights, among many, include a stunning piece from **Raison D'Etre** (the most emotional and beautiful work I've heard from him yet), an ethereal symphonic/vocal piece from **Arcana** (of all these bands, the one to watch), the doleful and demonic whispers of **Aghast** (THE darkest thing you'll ever hear - guaranteed), and the evil strangulations of **B.D.N.** Your choosing if you wish to wait for the full releases from these bands...but I wouldn't...it's too just too damn good for that. Cold Meat/Projekt:darkwave. JM.

ROB ANGUS - Ethnolooopography CD.

Boy, is this loopey - mainly ethnic/tribal percussion samples, tribal vocal samples, and reed samples in various rhythms, atmospheres, and combinations; progressing into strings and horns - a world tour of looped musical snippets. I imagine there's a demand for looped material (since there's quite a bit of it out there - and labels with much integrity such as Multimood are releasing it), but my brain refuses to track on something that's mindlessly repetitive, much less something that's as blatantly, relentlessly, inexcusably, and digitally repetitive as this. Somebody please inform me if there is a method to Angus' madness - brrr! I'm not listening to

musicians or a composition, I'm listening to a fucking computer. This CD has its saving graces, occasional neat sounds and arrangements that work well enough that the loops can be ignored, but they are very few. Standout tracks include "Ta'ar" and "Ngoli", which were also featured on Jeff Greinke's *Crossing Ngoli* (with Angus assisting - I think). 37 teeny tracks over 70 minutes. Multimood, distro by Staalplaat. TJ.

THE ANTI-GROUP - Burning Water CD.

Burning Water, I believe, is the long awaited complete soundtrack to the uncompleted film of the same name - originally released in back in '86 or '87 as part of the *Meontological Research Recordings Part I*, or is it *II*? It's a brilliant piece of work and without question **Adi Newton's** finest, in any form. Of the two tracks, the first "SO36", is the stronger - an absolute masterpiece of mind-numbing atmospheres! Wave after wave of dark synth movements latch on to brain waves, massaging, hypnotizing, and intoxicating the cerebellum to the point where the rest of your voluntary body functions become listless and shut down completely. This is an epic piece and I haven't heard it done much better. The second track, "Ars Electronica" starts with a lethargic voice telling us to relax, that our eyelids are getting as heavy as lead - not very difficult after what you've just experienced in "SO36". It then erupts into a sharp blast of noise before lapsing into a stream of circular transient sounds, undulating industrial noises, and obscure melting voices. It calms down after awhile, concentrating on singular factory-ish noises that echo and throb in a fleeting fashion - snaking their way in and out of the realm of your listening environment. It's a keeper. Side Effects Records - licensed through Soleilmoon in the U.S. and Dark Vinyl in Europe. JM.

ARCANE DEVICE - Envoi In Cumin CD.

I was recently informed that *Envoi In Cumin* is to be **David Myers** swan song, the final release of feedback music by **Arcane Device**. To those reliant on his original and striking form of artistry, this is sad news indeed. However, he has managed to leave us with one of his most intriguing, and certainly most ambient works to date. 72 minutes of blissful feedback ballets, with each tone drifting and flowing in graceful arches and infinite pirouettes. Undereath lies an atmospheric layer of whispery "breaths", barely audible, but clear enough to add to the dynamics that make up this one of a kind work. Recommended. Available in North America for \$18.00 ppd. Checks or M.O.s should be payable to **David Myers** - 228 Bleeker St., #8, New York, N.Y., 10014-4420 USA. Overseas and Europeans can write to **Play Loud** - Apartado 93 2806 Almada Codex Portugal. Fax - 01 2751478. JM.

ARCHON SATANI - In Shelter CD.

On *In Shelter* we find **M. Stavöstrand** in a rather uncharacteristic ambient mode, laying out 5 tracks of low level rumblings. With some slight exceptions, any semblance to previous releases is gone, in favor of quiet tonal drifts and minimalistic atmospheres. **Stavöstrand** seems to be suffering from too many months living in a cold stoic region, where the nights are longer than the days and the moods are numbingly repressed and dark. What naturally ensues is music that reflects such an existence. With the exception of

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an introductory clang the first 12 minutes settles into a sort of glacial silence, the only sonic backdrop being provided by the natural ambience of the bleak mountainous landscape. Remaining tracks aren't quite as sparse - adding a bit more depth and a greater shifting of tones - but the evoked mood rarely strays from the forbidding environment reflected in the opener. The overall lack of activity happening here can grow quite tiresome, but it does require a bit of concentration and undivided attention. Eventually it all pays off with a rise in tension and a feel of paralyzing claustrophobia...like falling asleep in the snow. Dark Vinyl. JM.

ARECIBO - Trans Plutonian Transmissions CD.

This side project of Brian Lustmord, a specialist in digitized gloom, contains the usual obligatory brooding, doomey tones, but he switches his emphasis from moans of portent from the netherworld, to deep pulses and warbles of portent (kind of) from outer space. As source material he uses sampled sounds from astronomical phenomena as received by NASA's network of deep space radio telescopes. He combines this with radio chatter, electronics, and synths into a semi-dense layering of ambience. Lustmord is master of creating pieces with a lot of space and depth, but many times they don't go anywhere. Outer space is just there, and there's not much drama in it, anyway. Some of this is rather (ulp) pleasant; a couple pieces injected with some sequencers and electronic percussion (Brian, what are you so happy for?). OK. Dark Vinyl. T.J.

A SMALL GOOD THING - Slim Westerns CD.

When I heard this featured members actually only

/Staalplaat. T.J.

ATOM INFANT INCUBATOR - Copula CD.

Despite their rather silly name (too much *Sigillum S* maybe?), this is a superbly atmospheric industrial release. Slightly cosmic at times, the overall sound offer's not warmth, but a kind of empty inter-galactic coldness. On a foundation of machine-like loops (*Zoviet France* came to mind once or twice) this Italian duo overlay surging pulsation's of treated and processed sounds that roll in like storm clouds from the stratosphere. Maybe a bit abrasive at times, but if you're used to *ZF* or *Craniodast*, then this should be right up your alley. Some of the tracks seem a bit indistinguishable - which may be a problem on future releases, but easy to overlook for now. A strong piece of work. Hic Sunt Leones JM.

ATRAUX MORGUE - Basic Autopsy Procedure CS.

This is by no means ground breaking material, but it is an enjoyable little trip into the rather deranged and death-obsessed mind of it's creator, Marco Corbelli of Slaughter Productions. Bitter cold electronic currents undulate and pulse in a post-mortem haze, as visions of rotting cadavers and ghastly surgery come prancing through your head. A voice talks you through the procedure while the music beneath provides a suitable and macabre adieu for your departed soul. Maggoty! Slaughter Productions. JM.

ATRAUX MORGUE - Homicidal Texture CS.

Features some of the same sickening undulating atmospheres as *Basic Autopsy Procedure*, though perhaps more effective since it's overall sound is more pronounced and defined. A simple tone is set, then treated until it fluctuates and pulses

one) of *O Yuki Conjugate*, I obtained this disc pronto. I'd have a hard time comparing this to *OYC*, though. Mark Sedgwick, Tom Fazzini and Andrew Hulme use acoustic and electric guitar, glissando, keyboard, percussion, jew's harp, tapes, voice, typewriter, trumpet, whistles, and wildlife. Dreamy and echoey, disproportionately loud acoustic guitar (and occasional percussion) is played with echoey effects and processing, with nice ambient washes in the background. Lots of stark silence and space between the instruments - guitar playing as sound effect and mood setter - not folky or country/western genre. It's kind of a stereotypical Western Movie genre theme music, with a twist: music played on the homestead that doesn't exist except in romantic collective memory...or theme music for ghost town shootouts in dreamtime. Soleilmoon

methodically and uneasily. Once accomplished, it is then fused with tones of a similar nature but on different wavelengths. Again, kind of basic, but effective in it's success at evoking an all encompassing eerie environment. Comes housed in wire meshing Slaughter Productions. JM.

BACILLUS - Pregnant Disease Formation CS.

I like this a lot. Why I like it more than the average noise cassette - I'm not entirely sure. Maybe it's the sickly titles - Peter Keller seems to be obsessed with blood disorders, viral contagions, and assorted diseases: "Blood Clot", "Blood From Throat", "All Too Soon It's Coagulating - Parts I & II", and best of all, "I Sit Without Flesh" just to name a few. Tee-hee, I love it. Anyways - musically *Bacillus* is a dynamic expulsion of virulent noise: shifting sonic blockades - most in the mid range spectrum, some loops, discordant screams of feedback, and the occasional vocal burst. Of course you've heard it before with a different name, but the shortness of the tracks (average being about a minute and a half) makes it that much easier to swallow. Hor d'oeuvres as Pete would say! Also available and similar in style is *The Second Shock Left the Patient Dead. Clotted Meat Portioning* c/o Peter Keller, 2244 Murray Hill, Cleveland, OH. 44106. JM.

BACILLUS - Epidemic CS.

Another cantankerous affair from *Bacillus*, *Epidemic* even more focused on diseases and such. No bullshitting around with blood disorders and wimpy flesh eating bugs, this time Peters all set for the big caboodle, the coming plague. Actually, he's not only set for it, he's psyched, the sick bastard. A little louder and maybe a bit more violent, but overall not much different than the above release....Peter straps on a 2 foot "noise dildo" and shoves it right up your ass...to make matters worse he's smothered it with deadly contagions for a special memory sure to last you a lifetime (short as that will be). *Clotted Meat Portioning* (see above for address). JM.

BAD SECTOR - Ampos CD.

Don't let the rather humorous cover photo of a fist enclenched dog fool you...I don't think you'll find anything remotely amusing about this release, the second for God Factory and the first CD (following a cassette release) for this Italian outfit. *Bad Sector*, the press junket says, is not a religious man, but likes "the evocative intensity of all religious musics"...which actually explains a fair amount of this. *Ampos* agitates while it soothes...offering pockets of safety amidst a world of instability. I would by no means venture to call this a positive release...for that it's not...*Bad Sector* lays down a thick bed of suffocating drones to make sure of that. It's the upper layers of sounds which reflect an almost celestial, serene quality...sounds which and ebb and flow in a calming mist. The two layers aren't necessarily pitted against each other, but are brought together in contrasting harmony...which is exactly what makes this so good. Should you feel lighthearted or depressed? Chances are you'll feel a little of both...some even at the same time. Very original and provocative music that your ears need to explore. God Factory - licensed from Staalplaat. JM.

BANABILA/SAKA - The Dreamfields CD.

Michael Banabila is supposedly one of Holland's most important musicians working in the field of ethnic, ambient, and electronic music, though *The Dreamfields* is my first encounter with his work.

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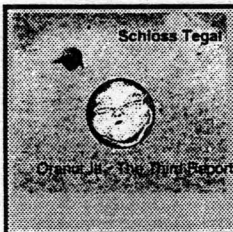


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Working in collaboration with musician Yassar Saka for the second time, this CD is a fusion of high tech keyboards, guitar, and traditional Turkish instruments. The overall sound is fairly academic and professional with the level of musicianship remaining consistently high. Not really spacey or dreamy as the title suggests, but rather a mesh of extended jams and controlled wanderings (though seemingly not improvised). Tracks that work best are the ones that border on the quiet side, particularly "Zero" and "Waterdance", the latter featuring a series of Jorge

sound acoustic, a plucked guitar or a bow drawn across a cello - with a mess of echo. Some electronic noodling makes an appearance on a couple tracks as do some clattering percussive rhythms and some echoey and smudgy thick machine noises and feedback squeaks. One spacey piece features what sounds like a glissando guitar, while other pieces flirt with the concrete. A finely crafted and enjoyable disc. Staalplaat. TJ.

Reyes type percussion and middle eastern and flute accompaniments. Parts of this CD miss the mark entirely as it lowers itself to a kind of new age mentality ("Mass"), but overall a strong release. Look for more work from Banabila as a member of the group East Meets West and the group CHI. Staalplaat. JM.

BATCHAS - Tahafut - UI - Tahafut CD.

Those feeling the void from the now defunct PGR (thanks a lot Kim) might want to snatch up the first release from this wonderful Swiss outfit. The first six (of 15) tracks found here, while muddier and not as clean as PGR, offers some of the same cathedral like echo, sub-aquatic, and sound-dispersion qualities as say "Aqua Red" or "Into the Cutting Day" from the formidable *Fetish* CD. Giving the tracks a more surreal and ghostly quality are light plantings of discordant voices and a sliver of radio frequency modulations. From here, the CD moves into a more occult terrain, adding more traditional piano and synth atmospheres, a smidgen of percussive instrumentation, as well as some pagan chantings voice manipulation, loops, and backward tape effects. Still, the material manages to remain equally as strong, with not a filler to be found. Perfect for those late-hour rituals or dark ruminations. Recommended. Scrotum Productions - Postfach 402, CH-8027 Zurich, Switzerland. I got mine from Art Konkret. JM.

BEEQUEEN - Tomorrow Knows Where You Live CD.

This entire disc is enveloped in a smoggy - Greinke-esque shroud; well produced and nicely balanced sound sketches that are full and warm despite its digitality. All of the tracks are on the short side with ambience being the main occurrence. Hollow and echoey digital drones mix with some rumbling industrial machine noises swimming below. I can draw a couple of references; *Organum's* slo-mo sustained feedback drone, *Zeit-era Tangerine Dream*. A couple of the sound sources

BENEATH THE ICY FLOE - Various Artists CD.

Beneath the Icy Floe, much like Cold Meat's "And Even Wolves Hid Their Teeth", is a budget sampler designed to showcase upcoming or previously released Projekt albums. Featured are some of the traditional "core" Projekt bands as well as some newer additions (and more multi-syllabic names then you can shake a stick at): *Lycia*, *Black Tape for A Blue Girl*, *Human Drama*, *Loveliesscrushing*, *Soul Whirling Somewhere*, *Ordo Equitum Solis*, *Eden*, *Thanatos*, etc. All in all, it's a beautiful release, works ranging from the airy, guitar driven bliss of *Loveliesscrushing* (very reminiscent of *My Bloody Valentine*), to the wistful, stark moodiness of *Lycia* (my personal fave on Projekt), to the introspective and lush *Black Tape*. Projekt, it seems, has always been unfairly typecast as "gothic" or overly depressive...and I guess that's partly true, but a listen to this will reveal a diverse label with music that's elaborate and intelligent...certainly not deserving of being pigeonholed under such a limiting tags. Projekt. JM.

BLACK LUNG - Silent Weapons For Quiet Wars CD..

Black Lung is one of several bands on Dorobo currently impressing the hell out of me. *Silent Weapons for Quiet Wars* is, as far as I know, the first release for this outfit and it's nothing short of phenomenal. A fine example of technology being utilized to it's maximized potential, *Silent Weapons* is a cybernetic hybrid of industrial noise, lush filmic fiberings, synthetic bleeps, techno, and a touch of Middle Eastern ethnicity - a sonic melting pot as it were. The constant fluxuation and interplay of sounds gives it a surreal collaged feel, as evident in "Prozac Parade". Here you'll encounter a rich dramatic string section juxtapositioned against a meowing cat, a drill, and an incessant telephone ring. Sound bizarre? It is, and then some. "Battle of Brazil" uses a similar passage of cinematic violins, but this time adds a series of disembodied news snippets and voices that come floating in on stratospheric satellite frequencies. Like label mates *Succulent Blue Sway*, the sound is so diverse and eclectic here that it's close to impossible to categorize or pigeonhole it into a genre. To insist on labeling it would be to defeat it's very nature and charm. Dorobo. JM.

BLACK LUNG - Depopulation Bomb CD.

A quick follow-up to *Silent Weapons*, *Depopulation Bomb* sees *Black Lung* going more for the techno angle, using a higher concentration of thumping bass rhythms and futuristic synth burps and bleeps. Still, don't let that scare you away too quickly, there's enough eclectic noises and apocalyptic atmospheres to appeal to more than the dance floor crowd here, particularly on "The More Confusion...the More Profit". In an adrenalized rush, a furious beat raises the tension while a screeching alarm signal belches out a code-red warning. The terrorizing and manic effect it has is like being caught naked in a biohazardous area during the final meltdown. Never-the-less, not being a huge fan of techno-oriented material, some of it goes a bit overboard ("God Was the First Cop") with the beats straying too far into the forefront and not enough substance underneath to support it, but that's the exception rather than the norm overall. Dorobo. JM.

BLINK TWICE - Source CS.

Solo work from a member of the L.A. based **Waste Matrix** that would be quite fitting as an accompaniment to some lower budget sci-fi movie. Like those movies, this has good intentions and strives for a professional look / sound, but becomes ultimately restrained by money and technology – or lack thereof. Given a little more of both and you're positive that what was created could have been so much more – as is the case with *Source*. At times, Robert's ear for what works and what doesn't doesn't always match mine, but the keyboard sequences are nicely arranged and thoughtful, the varied percussion (soft techno beats, echoey knells, or ethnically bent) arousing and innovative. Sadly, each suffers from a technique that is too noticeable – the *modus operandi* too blatantly apparent. The mood is neither downtrodden nor upbeat, but neutral. **Blink Twice** happy just to present its sound and evoke some sort of visual image – which, incidentally it does quite well. The best thing I can say about this is that its got masses of potential and I get the feeling that Robert is still evolving as a musician. File this under one to keep an eye on. **Blink Twice** - Robert Salchak, 3520 Veteran Ave. Los Angeles, CA. 90034 USA.

BLOOD BOX - Victim Selection CS.

Blood Box is one half of **Yen Pox** - the half that lives in Colorado actually, as opposed to Indiana. While slightly similar in style (as to be expected), **Blood Box** takes a different approach - a greater emphasis on samples and feedback as opposed to the mostly acoustic **Yen Pox**. With titles that could easily fit on a **Carcass** CD ("Open Wound Enema", "Boneless", "Black Plastic Gash"), the mood is decidedly dark and the music even more so. Cresting masses of oppressive masses come surging through the mix, spinning, swirling, and whorling in a nightmarish haze that would have given even Ed Gein bad dreams. **Blood Box** seems to be at their best when things quiet down - as is the case with "Boneless" or "Purge", both relatively discreet pieces that work as suitable soundtracks for the dark visions conjured up by your wandering mind. Other times, the sound is less mood based and centers more around simple sound manipulation - "Open Wound Enema" or "Psychic Terrorism". A fine way to bide your time until the next **Yen Pox** release. Circle 9. PO Box 18847, Denver CO. 80218 USA.JM

BRIGHTER DEATH NOW - Great Death 2CD

Amidst the suffocating gloom of this double CD lies a sense of humour that's fairly evident when listened to as whole - "comic relief" as it were. "Samples" (or whatever, as there are no samplers used in **BDN**) telling shoppers with sweet tooth to go to aisle six, a short little hummable disco ditty (Abba?), and even a '40s jazz number hidden at the end of "Laude Dominum II" (the last track on *Great Death II*). Other than that, this is pure unadulterated **hardcore** power electronics – slow, dense, and oh so heavy. Once again, the titles are quite revealing - "Death Craft", "Exsurre Morto", "Gore" etc etc. Simplistic frayed tones are set, oscillated and built upon with a low-level rhythm working as it's spine. Enveloping this are horrific buried vocal snippets, monstrous groans, an occasional machinic screech, and a heavy dose of distortion. This is more then a peek into the dark side of life, it's an all out apocalyptic vision if played at the right volume! Maybe I've gotten used to this stuff, but I definitely like this better then *The Slaughterhouse* CD reviewed a couple

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issues back, despite the fact that the sound has changed very little. Those up to date on their **BDN** releases will notice that *Great Death I* is simply a remastered version of an LP of the same name released a few years back. *Great Death II*, is all new works. Look for a third release in November to complete this trilogy, but available only with the order form that comes with this. Cold Meat Industry. JM.

BRISE GLACE - When In Vanitas CD.

I never thought I'd see the day when a Jim O'Rourke project would be produced by Steve Albini! But then, I never thought I'd see the day when Jim would record a "rock" album...but that's what he's done, though staying true to his nature by pushing the boundaries of what rock is, or is supposed to be. Joined by a sizable cast that includes (among others) **Christoph Heemann**, **Thymme Jones (IOS)**, and **Henry Kaiser**, *When In Vanitas* is a formidable release: a mix of tape noises, sometimes crunchy sometimes hollow scraping guitar, a grooving drum beat, and an abundance of strange sounds. Each song starts slowly then erupts into an improvised symphony of cacophony - never venturing into the arena of "uncomfortable listening", but staying right on the edge. My pick of the litter has to be "Stump of a Drowner"...a fifteen minute jam of deadening

percussion, radio static, and a catchy little guitar lick (some feedback later for good measure). Most of the tracks average over the 10 minute length – allowing for that sort of unraveling groove to shine – the kind of groove that can only develop after six or seven minutes of uninterrupted jamming. I have a feeling this is a one-time project, which is a shame, because Jim's solo work hasn't done much for me musically since 1992's **Disengage**. Skin Graft Records. JM.

CAS DE MAREZ - Cathédrale de Chant CD.

The liner notes give a good description of the methods, so I will quote, "Dutch vocal artist Cas de Marez explores all the sounds her voice is capable of producing; from pure singing to growling and whispering, and blends them together to form one language of sound...Besides using pure vocal sounds the relationship between sound and space plays an important role in Cas de Marez's work.... *Cathédrale de Chant*, performed in 1990: a 15 hour performance, for one voice and a multitrack taperecorder... She built, adding tone upon tone, a cathedral of chants... This CD contains a recording of the 15th hour of *Cathédrale de Chant*... Recorded in the Dom Cathedral in Utrecht, the Netherlands." This is slow moving and undramatic, but slightly eerie throughout – maybe what Diamanda Galas might

sound like if she were sedate and Buddhist.
Barooni - licensed by Staalplaat. T.J.

CATACLASTIC FRACTURE - Various Artists CD.

Subtitled "A Noise Collection", *Cataclastic* is indeed that, and an essential purchase for noise freaks as it includes over 55 (yes, 55) different groups. To name a few: *Illusion of Safety*, *Chop Shop*, *Smell and Quim*, *Trance*, *Aube*, *Con-Dom*, *Merzbow*, *Macronympha*, *Melt Banana*, *Richard Ramirez* (the one responsible for this madness) and so on and so on. Albeit, what's on here are not full length tracks, but rather shorter examples of what appeared on a series of cassette releases (3 volumes total). What's awesome about this is it allows you to explore a ton of new bands, hear some old favorites, and indulge yourself in some of the best sound exploitation going on around the planet—though there is a high percentage of Texan bands represented (about 18)...which leads me to believe that Texans on a whole, are really fucked. The shortness of the tracks, and the lack of space between them (none really), lets each track flow into the next, giving the impression of one continuous fluctuating noise piece. As for the music — too much to go into, but rest assured there's plenty of goodies hidden in here and a ton of good old fashioned racket. A killer. Deadline Records c/o Richard Ramirez, 17010 Blairwood, Houston, TX. 77049 USA. JM.

CAUL - Various Cassettes.

Incredible work from a newish Missouri artist by the name of Brett Smith. Releasing three cassettes in 1994, his music remains some of the most exciting material I've heard in one sitting...at times even reminiscent of some of *Graeme Revell's* pre-Hollywood soundtrack works (*Dead Calm* came to mind more than once). Richly atmospheric and emotion laden pieces that exist under a canopy of clouds, plateaus and layers of complex keyboard textures interwoven with small doses of percussion, wispy electronic voices, breathy drones, and piercing factory schreeches. Extremely visual, Brett transports us through stratospheres, across lunar landscapes, and down into dark cavernous realms where only a distant light serves as a beacon of hope. Of the three *The Golden Section* (the newest) is the best, the other two, *Epiphany/Fortunate* and *Whole* not quite reaching the same pinnacle, but coming very close. **Essential.** At \$5.00 each (PPD - US - payable to Brett Smith) you couldn't possibly go wrong. Nice packaging too... get them now!! 3745 Washington St. No 12, Kansas City MO. 64111. JM

CERNUNNOS' WOODS - Lost Woods CS.

Cernunnos' Woods is the project of Minnesota Bard Algol Eriboas — a rather mystical being who creates music centering upon the occult, ancient mythos, and Celtic and Gaulic legends or traditions. It's not quite as grandiose or majestic as it could be — the rather subdued production makes sure of that — but Bards dark heart is in the right place and the music is reflective of that. Horns and breathy flute sequences (all synth generated) are matched with reverberating kettledrums (or maybe floor toms) and the graspy voice of Bard himself. This doesn't always succeed... attempts to interject too much instrumentation and certain sequences often sounding oddly out of place. Music this solemn always works better when played in a more minimalistic manner...bands like *Predominance* and *Inade* are proof of that. The final track on here (of three) works best —

ocean and forest samples providing a nice backdrop for some doomy percussion and dark lyricism. All the same... lots of potential here and worth keeping an eye on. Dark Age Productions — 110278 Village Road, Chaska MN. 55318 USA. JM.

CON-DOM - Acts of Faith 3"CD.

I really wanted to like this more than I do solely because the packaging is, hands down, the best I've ever seen; a 3" CD framed within a plate of glass (yes, glass!) measuring approximately 9 1/2 by 7". The image on the CD itself lines up with the image of anti-feminist and suicide victim, Marc Lepine. Unfortunately the music itself lacks the same inventiveness and /or impact, though *Con-Dom* can hardly be accused of not trying. Provocative and confrontational power electronics with serious terroristic leanings, *Con-Dom* has never been something you'd be able to listen to without raising some sort of hackles. *Acts of Faith* is no exception. Saturating manipulations of noise, strong angry spoken/yelled vocals, and controversial topics are all an integral part of the sound here, uncompromising in its approach yet not so much so that it's grating or even overtly repellent (well, maybe a tad). Still, I just don't find all that much to get into as it remains too simplistic and thin to have the impact that it should or could. Chances are you'll have a better time hanging this on the wall then listening to it! Tesco Org. JM.

CONTRASTATE - English Embers 7".

Sorry to say, but this little gem of a release will probably be out of print by the time many of you get to read this, which is why it's imperative that you write to Drone Records to keep abreast of new releases. These guys are a virtual treasure trove of undiscovered goodies! In the past year or so 7" releases by *Voice of Eye*, *Big City Orchestra*, *Maeror Tri* etc have all but come and gone in a flurry of limited edition panic! At any rate... what of "English Embers"? Two sides, two tracks: side A features a slow and cynical British voice leading us through a backdrop of haunting choral like synth passages and soft flute pipings. Side 2 is an instrumental of bright loopings, an accompanying sorrowful flute, and soft violin plinks and plunks. Very quiet and moody, hitting just the right chord on days when the mind is gray and fuzzy. Drone Records. JM.

COSMOS - S/T 2CS.

Two forty minute cassettes of warped noises provided by treated guitar, tapes, lethargic drum programs, and misshapen and processed keyboard sounds. The latter range from the subtle and refined — slithering frequencies/tones and drugged ambient fibrings — to cruder, more upfront implosions and explosions of noise. Interesting to a point, but the doped out pace and repetitive nature of this tend to drag it down... Not bad. Only 100 made. Fever Pitch. JM.

C.O.T.A. - Terra-ist CS.

A superlative cassette release that comes packaged in a hand sewn and silk screened cloth sack filled with pine resin, sand, snake skin, ash, and some other things. At least that's how it comes for the first 100 — not sure after that. The magical /Wiccan imaging reflected in the writings and packaging is also reflected in the music — spell binding ritual/tribal percussion that thumps and rolls in trancey, slow rhythms — never forceful but always urgent, upfront and potent. Meditative vocal moans, and mystical atmospheres (thunder, keyboard groans and noises, the forest at night)

pay homage to Ancient Gods, earthen delights, and hedonistic pleasures...part peyote induced euphoria and part feverish nightmare. The drumming itself is a mixture of toms, bass drums, and possibly congas (maybe bongos) played fairly straightforward with little if any processing done. This owes a little to *Crash Worship*, a little to *Voice of Eye*, and a lot to *The Hybrids*, but this starts where *The Hybrids* have ended, generally fresher, more "real sounding" and certainly more spiritual. Surely once this band becomes well known you'll wish you'd had purchased this when you had the chance...so why wait? Available in the US from Anomalous and Artware Audio overseas. JM.

CRASH WORSHIP - Triplemania CD.

Interesting to watch how *Crash Worship* has begun to perfect their studio sound — they seemingly no longer try to recreate their live performance, but have moved forward to expand their sound and begin to utilize the studio as an instrument onto itself. The omnipresent percussion is of course, abundant and animated, awash in colorful primal glory. It's the additional layers of sound, fractured bass rhythms and feedbacky guitar, quirky noises, weird grunted and cryptic vocals etc. that help propel into a realm of which *Crash Worship* has rarely ventured. It's more structured and carefully constructed than previous releases and consequently more palatable. A 12 minute live piece, recorded in NYC, shows the frantic, formidable energy for which they've made their name, and is a great way to finish off this release. To boot, *Triplemania*, is nicely produced and exquisitely packaged; screen printed folded cover embossed in copper. Chamel Music. JM.

CRAWL UNIT - Aftermusic CD.

A bizarre little CD from Sacramento outfit *Crawl Unit*. Using various sound sources, including "covert audience recordings of *Illusion of Safety/ Kapotte Muziek / Borbetomagus* and others who shall remain nameless" — *Aftermusic* scans several areas of territory — from the swirling machinic noises of the industrial "Involution", to the severely manipulated orchestral overtones of "Victory" to the concrete and indescribable sounds of "Soul Virus" (a sink drain?). Feedback seems to be a reoccurring motif here, and its use is one of subtlety and control, rather than an all out barrage or an annoying overkill — as evident in "To Have Not" or "The Shadow of the Object". Much of *Aftermusic* is truly just sound experiments — works in progress with seemingly little or no chance of being recreated. Despite its accessible moments, this can be a challenging listen — with little safety offered for those with ears for the softer and prettier side of things. Povertch Industries 1008 10th St., #277, Sacramento, CA. 95814. JM.

DAGDA MOR - "Heriot/Stern Des Nordens" CS.

L.O.K.I. Foundation is a new label for me, but if the rest of their releases are anything like this then I'm already impressed. From Germany, *Dagda Mor* have released a divinely dark cassette featuring 14 tracks total of ascending and descending factory noises, powerful escalating atmospheres, wavering electronic layers, and lots of wind-swept ambience a la *Les Joyaux De La Princesse* (a house favorite as some of you might know). The overall mood is extremely solemn and desolate, and will fall nicely amongst some of your Cold Meat Industry or Slaughter Production tapes. Keep an eye out for these guys. Highly

recommended. L.O.K.I. Foundation....available from Anomalous JM

DEAD VOICES ON AIR - New Words Machine CD.

I guess I should feel sad that **Zoviet France** is no longer with us, but with the slew of offshoots it's hard to do. **Dead Voices on Air**, Mark Spybey's new project, is in fact, so similar to ZF that you'll hardly miss 'em. On at least two of the tracks found here the techniques and methods used are identical - homemade instruments producing thick processed textures stretched out into great echoey lengths...an endless, churning cycle of collapsing structures and rhythms. cEvin Key (**Skinny Puppy** and fellow Vancouver resident) also makes an appearance here on three of the tracks, bringing with him a more fractured, discordant edge...noisier, but not noisy. "Vuls", the last track on here, is simply entrancing - placid ambient drones interspersed with haunted voices from yonder that float dreamily on pockets of air. And to think I didn't want to like this because it's released on Cleopatra (and licensed from the crooks at DOVentertainment). Oh well, some times it's best not to care. Recommended. Hypnotic - a division of Cleopatra. JM.

DE FABRIEK - Save the Planet CD.

De Fabriek has always been rhythmic in nature, but on *Save the Planet* they approach down right dancey. In the process, they may very well have found their niche, as *Save the Planet* moves away from the chunkier, more abrasive influence of **Esplendor Geometrico** and into less derivative, more fertile terrain. A host of "workers" on this project (of whom only one or two seem recognizable - **K2** among them) may have something to do with this...but it's hard to say. *Save the Planet* goes much deeper than just mindless dance floor music though, providing ample evidence through constant tempo changes and fluctuating sample intrusions, that thinking, feeling, flesh-and-blood artists exist behind the music. The fluid jazzy or trippy techno beats are well crafted and magnetic, constantly being interspersed with myriad samples, friendly-style noises, and aggro-synth. To say this is totally devoid of the traditional **De Fabriek** style entirely though would be a lie. The final track "Flowers of Evil" is clunky and synth heavy, and tumbles along in a choppy, arduous rhythm. A good way to close things out. Recommended. Artware Audio. JM.

DELERIUM - Reflections Volume 1 CD.

Before becoming a poor representation of their former selves and doing a sort of underground version of **Enigma**, **Delerium** actually made some pretty phenomenal, hauntingly dark, ambient music. *Reflections* is a testament to this, a collection of previously released works ranging from 1988 up to 1992 - though all tracks have been re-mastered and remixed slightly. It also includes two previously unreleased tracks, "Embryo" and "Brainwaves", both of which are worthy inclusions and fit snugly amongst it's brethren. These works represent **Delerium** at their best, showcasing the more cerebral and meditative side of the boys from **Front Line Assembly**. They are spiritually glowing and hauntingly alive, at time bordering symphonic and filmatic, other times becoming more industrial or experimental. The one they could never be accused of is trying to disguise their instrumentation, and these are indeed keyboard heavy pieces. But the structure and compositions

of these works are what sets it apart, the moods that arise passionate, unsettling, and affective. Dossier/Com-Four. JM.

DELPHIUM/SHEEPHEAD - Split EP 7".

Abstract, obscure live sounds as composed by 7 members of **Sheephead** (some temporary?)...swirling machine wails, steam hisses, buried voices and laughs, feedback etc. Moderately thick textures spiraling into a whirlpool. **Delphium** is a bit more stable, a solid chunk of repetitive noise surrounded by voices, a mid range factory hum, and transitory cosmic swirls. Not easy listening...but a tasty treat all the same. Alleysweeper. JM.

DEUTSCH NEPAL - Tolerance CD.

I can't say that *Tolerance*, **Deutsch Nepal**'s third full length CD, is my favorite of their (his really) releases...nor can I say that it's a bad release...for even a decent **Deutsch Nepal** album is better then most of what's out there already. The problem arises here when five versions of the title track are given with a barely noticeable difference among them. Albeit, it is a good track...foreign and alien like...though having to hear it again and again grows rather tiresome...by the fifth go around you'll have had enough. Fortunately what's in between them essentially makes up for it. *Tolerance*, on a whole, offers **Deutsch Nepal**'s normal range of exploratory and ghostly sounds, lashed together by a stable infrastructure of metered rhythms and hypnotizing loops. It finds Lina in a more energetic mood, forgoing the overly downtrodden and sullen atmosphere's of previous releases (though there's still plenty of that) in favor of more punctuated and percolating rhythms. Mutating machine noises and spectral voices rise from the fathoms to add additional dimensions and weightiness. Shouldn't be the first **Deutsch Nepal** you should get...but a must for your collection. Staalplaat. JM.

DEUTSCH NEPAL/IN SLAUGHTER NATIVES - Mort Aux Vaches Split CD.

A pretty amazing split recorded live for Dutch Radio back in '94. After the dismal disappointment of **Sacrosanct's Bleed**, **In Slaughter Natives** triumphantly returns with one new track (the opener "Awakening Clean Cathedral") and four re-workings of older classics taken from **Enter Now the World** and his self titled debut. Following a relatively quiet intro of unsettling atmosphere - light piano plunkings, chiming bells, and chanting monks - this CD roars into gear at around the 12 minute mark. A brutally heavy dose of daunting percussion, blaring horns, and a blasphemous synthesized chorus hark the arrival of the apocalypse and all it's ensuing horrific glories. It's forward to battle from that point on with battering rams of neo-classical orchestrations pounding away. This is music for descents into Dante's Infernoso suffocating and all-encompassing in it's representation of pure evil and darkness you'll be on your knee's, praying for a quick end. Needless to say, no matter what you put after this it's going to pale in comparison, but **Deutsch Nepal**'s work can hardly be overlooked. In actuality, the contradictory ambience is welcome after the sonic holocaust of it's predecessor. The music, while not as foreboding and certainly more spacious then **In Slaughter**, still retains an aura of suspense and heightening drama...repetitive bass hooks or a looped tom drum, entombed vocal samples, some dark orchestrations, a touch of mystery and eroticism. As a closer, "October Lund-Home"

falls flat on it's face when Lina attempts to actually (gasp) sing...but by that point I didn't really care. ...my impression of this had been solidified in stone. Staalplaat. JM.

DIE SONNE SATAN - Omega CS.

Slaughter Productions, with the release of this and select other cassette releases reviewed this issue, has really begun to impress me. For that matter, so has **Die Sonne Satan**. I've been familiar with their previous material on the *Death Odors* comp CD and other cassette releases...and frankly haven't paid much attention. While I wouldn't go so far as to call it innovative or even original, *Omega* is a memorable cassette of brooding, mounting atmospheres, and cryptic, sepulchral occurrences. At times almost occultish in nature, due in small part to the random shufflings and assorted sounds of movement (like the gathering of instruments in preparation for a ritual) happening underneath the shifting ambience. Other times, it becomes more filmic, with stirring keyboard tones rising and straining in suspenseful drama. Recommended. Slaughter Productions. JM.

DOC WÖR MIRRAN - The Music of Blood CD.

If I'm interpreting this right, *The Music of Blood* is comprised of, among others, Asmus Titechens, G.X. Jupiter-Larsen, Jello Biafra, Bernard H. Worrick, and select other (anti?) musicians. Whether or not these people actually were all in the studio together, or parts of it were contributed via mail, is unclear. At any rate, it's quite bizarre stuff, and forthrightly experimental: scores of manipulated noises either being driven and crowded together, or spaced out and forced to stand nakedly exposed. Tranquil tones and sounds mingle with their more agitating counterparts in an uncomfortable mish mash of contradictions. Instrumentation varies from being straightforward and obvious (acoustic and bass guitar, keyboards, vocals) to enigmatic and unrecognizable - tapes, processors, and who knows what else. Most of this plays out at random, jumbled and cacophonous, almost playfully humorous (check out some of the titles: "The Pain of Vertical Titties", "Bad Mama Jama", "Fatness and Turds"...). I'm not real into this - but then stuff this experimental and improvised has never been my style. I do see the appeal though and can recommend it for those into such desultory deviations. Cheeses International. JM.

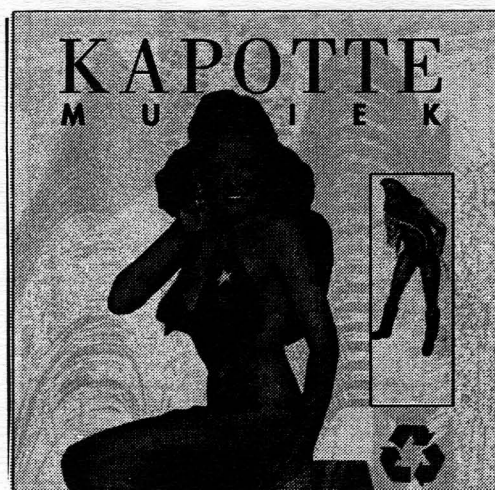
DOGMEAT - Bite 7".

A pretty cool 7" from this one-man Finish outfit, released on Suggestion Records. Metallic in nature, but sets itself apart with some rousing drum machine pummels and catchy, sludgy riffs in the *Pitchshifter* vein. Vocals are highly distorted and tortured, and the lyrics bordering silly, but not a bad investment all the same. Suggestion Records.

DRIFT - Exile CS



An auspicious debut that deserves much more attention than it might get...though there's no doubt in my mind that this project is headed for great things down the road. Subtle droning textures are drawn out and dispersed over sub-levels of chamber-like rumblings, delicate surgings of looping noise, and isolating atmospheres...ambient and soothing, but not without it's moments of tension and eery disturbances. Similarities to **Lull** are evident, but this has it's own flavor and can hold up quite well on it's own and without comparison. Very

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impressive and really worth hearing....one of those "I told you so's". Slaughter Productions. JM.

ENDLESS 1 - Various Artists CD.

One of the more impressive comps I've received lately with a formidable line-up that includes **Lull**, **Paul Schutze**, **Trance**, **Null**, **P. Children** and a host of others. Mostly bordering on the ambient side of things, *Endless* works best in the sense that it segues beautifully from track to track - always a major problem among these types of projects. It's compiler, Vince Harrigan (*Intake Manifold* zine) has done a commendable job of bringing together lesser known acts with some of the bigger names in the biz. A lot of the times when that's the case, the lesser knowns tend to get shoved under the rug and go unnoticed. But not here....these not only won't go unnoticed, but manage to shine through in light of excellent offerings from some of the bigger guys - works from **Mesh** (aka John Everall of Sentrax Productions), **Sheephead**, and **Pointless Orchestra** more than carry their own weight and should give them some well deserved attention. Standouts include the 24 minute (!) **Lull** track, which despite being a little low in the mix, is an amazing piece of underwater-esq rumblings and eerie low-level pulsation's, and **Trance**, with a great offering of disembodied orchestrations and thick semi-noisy textures (feedback??). Nothing special about the packaging, but a great way to kick off a new label. Recommended. Manifold-P.O. Box 12266, Memphis, TN. 38182. JM.

EQUIMANTHORN - Nindinugga Nimshimshargal Enillara Picture LP.

Equimanthorn is a side project of the Texas' black metal band **Absu**, though you'd be hard pressed to find any similarities musically, for they are few and far between. In a celebration of all that is *truly* evil, whispered commands, vocal chants, and solemn hymns play out over fleeting piano fragments, synthesized incantations, and short segments of acoustic guitar and ritualistic percussion. Lacks much of a soul unfortunately (much of the sound is very cavernous and echoey), and though this maybe somewhat intentional, a lush and fuller production would do nothing but add to the sweet seduction of all-encompassing darkness that makes up this release. Unisound Records PO Box 6604, Athens 155 10 Greece. Or, for the band directly, Equitant - 3245 Topaz Way, Plano TX. 75023 USA. JM.

THE FESTIVAL KARLSRUHE - Various Artists 2CS.

Another fine collaborative effort between Art Konkret and Tesco, following on the heels of the successful *2 Days of Agony* video and cassette releases. This one is on a somewhat smaller scale and features live works from **Söldnergeist**, **Anenezphalia**, and **Contrastate**. Of the three, the latter comes on the strongest - despite being the most subdued musically. A commanding and clear spoken introduction starts us off, then leads into more foreboding instrumental territory where noises shift and dance in a vast atmospheric tapestry. The live acoustics bring an additional dimension of echoey depth and spooky ambience, as myriad sounds mingle with each other, then drift into and over the crowd - provocative and seductive in it's slow presentation. **Contrastate** seems to be one of the only bands I know that can bring in a such a strong vocal presence and actually make it work - whether it be forceful and authoritative as in "To The Princes of the New Republic", or soothing and soft spoken as in "

Altering the Circumstances of Human Life". Amazing stuff....and possibly the best they've done. Flip the tape over to experience the more outwardly aggressive and harsh sounds of **Anenezphalia** - whom I was familiar with in name only until now. Lying somewhere between **Con-Dom** and the **Grey Wolves**, **Anenezphalia** can be a tough and powerful listen: piercing feedback, liquidous walls of terrorizing electronics, and a slew of sampled and "real" vocals (severely flanged) come together for what amounts to a brutal yet fairly unoriginal experience. **Söldnergeist** comes up with a tape all to themselves, and true to form, they don't disappoint. With tracks taken from both the *Der Rest ist Schweigen* cassette and the *Spur 2* CD (only "Rast" is new), the live ambience of the festival adds an even more abrasive edge to their already physically abusive sound. Like exploding balls of pent-up electricity, their sound bristles with static energy and scouring power, schreeches of feedback blasting through at the most opportune of times. Ooo-pha. Art Konkret/Tesco. JM.

PETER FROHMADER - Stringed Works CD.

Part of this is a re-issue of the *Wintermusic* EP from 1984 (an old favorite of mine), and I'm supposing the rest is stuff (recorded '82-'82) from the vaults, which Peter has been releasing in dribs and drabs over the past five years or so. Originally starting in the early '80s as a thunderous bass player in his band **Nekropolis** (a picture of him on an early LP shows him sporting a **Motorhead** button!), Peter has always been described as a one man orchestra - his trademark is lengthy, stark, and cold electronic pieces. The first two tracks on this CD, both 23 minutes long, are almost entirely bass guitar solo indulgences (drums accompany track 1, and he uses electric guitar on track 2) - featuring various rhythms, riffs and effects, and varying levels of aggression and distortion - jumping abruptly from sketch to sketch. There is no attempt to alter or adjust the raw, naked sound system amp. Most of this didn't hold my attention long, unfortunately. Tracks three and four are from the aforementioned *Wintermusic* EP and both are about 15 minutes long. "Bass Symphony No. 3" is also an effects rich bass solo - a bit more spooky and easy going (?) than the previous two - with a female vocal. Good stuff. Also with a female vocal, "Winter Music" is a collection of spacey, sepulchral, eerie effects, and consequently the best thing on this disc. Multimood, distributed by Staalplaat. TJ.

FRAGMENTED - Set. CD

The first CD release by Illinois artist Anx. Scan displays some of the same simple electronic noodlings and guitar and tape manipulations as his previous cassette release **Ek Passion Drone**....and like that, it's not entirely without some redeeming qualities however trifely low budget it may sound at times. But... Anx is obviously trying and for that he deserves some attention and credit. Slithering backward effects, some light percussion loops, droning glassy textures (from both guitar and keyboard), eerie synth atmospheres, and some cryptic whispers are layered, but it's rather thin layer that lacks a certain depth and substance. I can appreciate these works to some degree, particularly since it succeeds in creating such a somber setting and manages to darken whatever kind of mood you be in - the best examples being "The Essence of Agony", "Switches", or the haunting funereal "House On Royce Road. (within)". But as a

entire listening experience....you could find better. BlueNitesEroticSecrets Records 1512 Canyon Run Rd. Naperville, IL. 60565 JM.

GLOD - Gnosis CD.

Look beyond the rather pretentious goth overtones, and the obligatory bad vocals of frontman Frank 107, and **Glod** make some impressive music....particularly in the latter part of this release, the bands second. Most of what's here contains many of the same elements as their debut - ritual-lite percussion, some eerie guitar plucks to compliment the rhythms, sensually dark whispers and chants from Shelley, some trumpets, some violins etc. *Gnosis* exceeds that release though by going deeper into the subconscious....evoking hypnosis through looped repetition and vapory hallucinogenic noises....seemingly determined by a series of upward thrusts of internal energy. The last of the three tracks on here using this formula to a tee, most notably the closer, "Molecular Noisefloor". At 21 minutes, it's an epic of dark incantations and endless patterns... heavy reverberations menacingly shudder and roar...whorlings, scrapings, and moans forcing you to look down into the bowels of the Inferno....a nudge just enough to push you over.... Musica Maxima Magnetica, or the band themselves: PO Box 34025 Detroit MI 48234. JM.

RANDY GRIEF - The Barnacles Inside CD.

More sonic absurdities from Greif, *The Barnacles Inside* taking us into a fathomless underwater universe inhabited by creatures too obscure to be imagined, even with the help of Greifs visually evoking music. Unlike **Francisco Lopez'** *Azoic Zone* - which followed a similar path thematically - *The Barnacles Inside* is less claustrophobic, less focused, and more playful-almost humorous in it's surreality. Musically it's quite difficult to describe and even harder to categorize: a mixture of radiant keyboard sounds and darker more threatening undertones. Subaquatic sounds are caught in a loop, layered, and played out in expanded slow motion time...others remain alone, forced to stand on their own merit. I found most of this too be fairly unsettling...too disjointed/collage to provide comfort and too obscure to latch on to. Can see the attraction though....Staalplaat. JM.

RANDY GREIF/ILLUSION OF SAFETY - In Our Little Bodies CD.

Not a collaboration as I had initially thought it was going to be, but another split CD (one of several to be released and reviewed this issue) that comes nicely packaged in an oversize thick paper house with pics. Works by both are far from their best (particularly **IOS'**)...but it's nevertheless worth getting if you're a fan of either. **Greif** comes closer to recreating some of what made his work so special in the *Alice* series, concocting surrealistic and perplexing musical conundrums comprised of off-color sounds and experiments. Always one to come up with a host of new and bizarre sounds, **Greif's** music unfolds itself at a slow pace, unveiling increasingly idiosyncratic noises that seemingly don't belong together, but somehow manage to work in the hands of their creator. Voices are slowed down and manipulated, never before heard keyboard creations unleashed (sometimes conventional sounding, other times totally off the wall), and an array of instruments are taken out of their normal, safe context and forced to play a n unusual role in the surreal world of **Greif**. At times a little *too* weird, but that's what you should

expect. Dan, on the other hand, slips a bit here with a single (as opposed to 9 tracks from **Greif**) 20+ minute piece called "Horror Vacui". A far departure from what you'll find on *Distraction* or *Rules of the Game*, "Horror Vacui" is considerably more minimalistic and shows a return to the drier days of old. A humming oscillating tone is set, then builds, and is built upon, by strange alien attacks of electronic buzzes and agitations. Eventually it fizzles away into a series of clicks and noise-gate crackles. This takes a long time to get moving and by the time it does you'll probably have lost interest. The anticipated pay off sadly fails to appear. Still, some good music can be found here...and that makes it all worthwhile. Old Europa Cafe. JM.

JEFF GREINKE - *Changing Skies* CD.

Before all the hype surrounding the new "isolationism" music, there was Jeff Greinke (though before Jeff there was of course, Eno...but I'll let that slide). This re-issue of a 1990 CD is proof of that.. tranquil, delicately composed atmospheres inspired by climatic variations and planetary terrains. *Changing Skies* represents a shift away from the darker, more obscured post-industrial sounds of earlier releases into a more inspiring, slightly more academic arena - bordering what can be classified as "fourth world", but never quite stepping over the line. I've lost some interest in Greinke's work since the initial release of this CD, but listening to this has made me re-think my position. Multimood Records - available from Staalplaat/Soleilmoon. JM.

HARRIS/BATES - *Murder Ballads (Drift)* CD.

Another triumphant release for both M.J. Harris and the prestigious Musica Maxima Magnetica, *Murder Ballads* teams the serene tonal drifts of **Lull** with the expressive vocalizations of ex-**Eyeless in Gaza** frontman Martyn Bates. Martyn's vocals are delivered with poetic, warm emotion...soft and delicate lullabies over the cold atmospheres of Harris. It's an interesting dichotomy that seemingly wouldn't work on paper but succeeds wonderfully all the same: Harris' creations isolating and detached, Bates' vocals inviting and compassionate. The two working in tandem bring us to a point somewhere in the middle and in the process take ambience to a whole new level (post-isolationism is the term they've coined). Very gut! Available from Subterranean in the US, MMM overseas. JM.

HIDEGRONCS - *A Vihar/The Storm 7"*.

Very nice droning textures as composed via some serious effects laden bass guitar. Throbbing, echoey webs of sound move in swift circles, churning under a smoky haze of surreality. Ghostly voices, feedback and some percussion are used sparingly, but effectively. Who needs **Gristle** when you've got **Hidegroncs**?? It says to play at 33rpm, but I kind of dug it at 45 too. Drone Records. JM.

HOLLAND/SKINTUNNEL - *Self Titled (?)* CD.

I'm not exactly sure if **Holland/Skin/Tunnel** is the name of the band...or if it's just Holland and the CD is titled *Skin/Tunnel* or whatever....it's all laid out rather sparsely and cryptic...most of the info written in circles on the CD itself. I dig it all the same. The rockish (beats/fuzzy guitar, a bass line) intros of each song are initially deceiving, but they are quickly buried (literally) under a thick droning buzz of guitar distortion and processing. Minimalistic albeit, but quite hypnotic, as the tones are drawn out into extreme lengths (all three tracks 15 minutes and up). An attentive listener will begin to pick up subtle changes in pitch and harmony, the thick hum becoming so concentrated that the sounds begin

to run into and collapse onto each other in a sort of trancey methodical rhythm. Of the three, the last track is openly more straightforward, a speedy beat accompanied by a driving bass line and chiming, reverberating guitar plucks. Pretty cool material...original and inventive...though possibly not for everyone. Available in the US for \$12.00 (ppd) CASH only: J.M. (the label, not me!), 48 Eighth Avenue, Suite 118, New York NY. 10014 USA. JM.

HOWARD 31 - Various Artists CD.

As is her style Donna Klemm has compiled a diverse collection of artists - some known and some unknown: **Klangkrieg**, **Contagious Orgasm**, **John Watermann**, **Small Cruel Party**, **Nicholas Collins**, **Roger Doyle**, **CCCC**, **Syllyk**, and **Manon (Anne) Gillis**. I don't understand the title or the booklet graphics and how it relates to this CD - if at all, but its possible there's a theme running through here I just don't get. At any rate, musically most of what's here borders on the semi-abrasive noise side of things the overall approach being improvised and organic: **Manon's** offering is screeching and hollow - like a rusty swing. **Small Cruel Party's** a succession of tubular accouterments and aimless shufflings, **Watermann's** a fluctuation of crunchy noises, crackles, staticy rips, and pig-like grunts. Freaking weird. As for standouts: **Contagious Orgasm's** "Indistinct Communication", **Syllyk's** fusion of field recordings (children, water, a plane), metric ticks, and white noise - among other things, and **Klangkrieg's** "Suchzwang". Pretty challenging and a bit too high on the bizarre scale for my tastes.... Artware Audio. JM.

HUNGRY GHOST - *Brownout at the Spectacle* CD.

According to **Hungry Ghost** themselves, *Brownout at the Spectacle* can be filed under any one of several genres - noise, ambient, trance (?), **ethnotechno** (??), collage, or industrial. Quite honestly I don't see it fitting into any of the above, with the exception of ambient I suppose. All in all



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that's a good thing though, a testament to their originality and diversity. If anything, the common bond between these tracks is the primal mid-paced percussion weaving through most (but not all) tracks. If said rhythms evoke Earthly spirits, then the noises that surround them evoke ones from beyond – floating buzzes and drones that fluidly glide down from the cosmos. Such noises can come from a variety of sources – treated guitar plucks and twangs, plush synthetic atmospheres, tape treatments, vocal samples, chimes and bells etc. Whatever the sound source, this has an alluring silky flow to it...radiating a spiritual warmth and seductive aura. A dark presence occasionally rises, but you'll find that it prefers to remain in the shadows rather than come out in the open. Galivant Media PO Box 170331, San Francisco, CA. 94117 USA. JM.

HYBRIDS - The Rhythm of the Ritual CD.

The Hybrids have failed to evolve as much as I initially thought they might, but they still make some of the finest atmospheric tribal music currently on the market. Slow percussion rituals work as mantras, unfolding methodically in a series of entrancing meditative states. This is some of the purest music you can find, restrained and purposeful, with a refusal to be cluttered by excessive instrumentation. The rhythms are spellbinding and magical, the pepperings of vocals either whispered, beautifully sung, or drawn out into extended trancey drones. With yet more versions of the "Ritual Should Be Kept Alive Parts I and II" offered though, the Hybrids may be in danger of becoming a bit too predictable, too formulaic even, but hopefully these will be the last we'll see. Chamel Music. JM.

I.A.M. UMBRELLA - Nowhere CD.

I don't think this group gets very much press, but they ought – don't hear much concrete of this quality – lots of the elements remind me of other groups, but I'd still say their sound is unique. I was unimpressed with their first CD initially, but this group sneaks up and grows on you. This is a one-man outfit (w/guests) as far as I can tell – R. Kitch does samples, tapes, guitar, cumbush, ocarinas, rhythm programming, processing, flute, and vocals; guests are E. Hay on flute, S. Callison on percussion, and Randy Greif on samples. The usage and processing of acoustic instruments leads me to compare this to some mid-period PGR or Life Garden. The source material seems simple enough, the rapping and plucking of percussive and acoustic instruments sets up a rhythm – it never sounds junky or cluttered. There is some guitar feedback noise – some of the percussion and flutes remind me of parts of Zoviet France. There's something here for everybody. There are occasional loops but it never sounds loopy – entrancing without being repetitive. The samples are blended into a warm and organic brew holding itself together nicely over six tracks. Dragnet, Aurellusstr. 1-3, 52064 Aachen, Germany.TJ.

ILDFROST - Autumn Departure CD.

This Norwegian male/female duo is the first non-Swedish act to be signed to Cold Meat Industry...so forgive for naturally assuming that they would have be something really special in order for Roger to stray from his homeland in search of new talent. Draped in a cloak of gothic mysticism, their aura is certainly on par with their Swedish label mates. Their sound, however, is considerably more romantic and baroque, closer in style to say Ordo Equitum Solis than anything typically equated with C.M.I. It is also more

sparse and thin, with the spotlight focusing on the vocal talents of the beautiful Jane Christina Aasterud rather than on any synthesizer or electronic accompaniments. By the same token, this is where this CD falters the most. As gorgeous as the vocals are here, the rather light musical base – provided mostly by solemn and rather simplistic piano plucks and movements – don't provide enough "leg power" to move this forward at any sort of pace other than a slow trot. There are of course exceptions, the lavish "That I May Drink, and Leave the World Unseen" and "Blood of the Mountain" are two of several, but their success is based on the fact that they admonish the vocals in favor of richer keyboard layerings and medieval-esq horn or flute sections. Not bad... but may appeal more to the Projekt groupies than me. Cold Meat Industry. JM.

ILLUSION OF SAFETY - Distraction CD.

Some may inevitably disagree with me here, but *Distraction* may very well be the best CD (or anything) IOS has released yet. A multi-faceted offering, *Distraction* is in essence, a culmination of all aspects of past releases... references being made to almost everything they've done (bits and pieces make brief appearances). What makes *Distraction* work so much better is that it offers no singular sound in which to describe or categorize it. From the quiet field recordings of "Con Ed" and the frantic beat assemblage of "Imposture", to the junky collage soundscapes of "Vasectomy" and the trademark droning ambience of "Fragments of Memory" or "Helen Your Brain, Forever Since Breakfast", *Distraction* is chock full of concise edits, off-kilter manic energy, and brilliant sampling. One need only listen to the "White Zone", with it's unbelievably violent assemblage of piston-like beats to know this is no ordinary release. While it lacks the emotional drain of say *Historical*, it makes up for it in pure unbridled power and it's success at bringing together such a broad base of contradicting sounds. As a unit *Distraction* is intensely wound up, with Dan cathartically unleashing a slew of pent-up frustrations and tension into one 74 minute excursion of music. Holy shit, you need this!! Odd Size. JM.

ILLUSION OF SAFETY - Rules of the Game 3" CD.

There's something to be said for an artist when he manages to release 4 CDs (with more on the very near horizon) to my one zine, even if one of them is only a 3" like *Rules of the Game*. Well, here we go again, me trying to think up more adjectives to describe Dan's incredible music, particularly difficult in the case of this. Actually, one look at the cut and paste collage cover of this should give you an overall idea, for it's not a bad visual accompaniment to the sounds you'll find inside (unlike the naked pic of Dan on *Distraction*, hardy har). As his most collaged work to date, *Rules of the Game* covers a series of areas, from the natural ambience of what sounds like a train station at rush hour, to staticy drones, to schizophrenic and random edits of noise burts, steadfast beats, general chaos, and carefully chosen movie samples (the first minute is brilliant!!). All work coherently around and with each other in frantic rhythmic patterns, at times sounding like a more industrial and coarse *Negativland*. Things quiet down around the 13 minute mark as the last 5 minutes embark into the organic; church bells, gentle street sounds, rain, crickets etc. and finally a short jazzy interlude to sew things up. You guys should know by now that it goes without saying, but I'll say it anyways

just in case.....highly recommended! eM 13n Reizträger - Inzingerstr. 22 D-79540, Lörrach, Germany JM.

IMPACT TEST - Presents Grimms Faerie Tales 7".

This is way old (1993) and possibly out of print...but hey, I just got it not too long ago and it's worthy of attention. For those that don't know, *Impact Test* was founded by Darren Brown, former member of *Boy Dirt Car*. As such, the similarities are there...off center "rock" (???) played unconventionally by rather conventional instruments – bass, drum, guitar, vocals, piano. The title reveals what this is about...though I don't remember my Mom ever reading me bedtime stories like this...maybe she should have delivered them in the same tone as they are on here. I don't know...I have a hard time categorizing this...which is, of course, part of its charm..."The Juniper Tree" is tranquil and catchy...the lyrics partly sung over an escalation of noisy tension, ...in the background birds chirp and somebody tinkles along on the piano. On "Godfather Death" vocalist Steven Whalen becomes angrier and more animated...yelling over some guitar plucks and scrapes, a light drum beat and bass line added to give it some backbone. Bizarre...but quite listenable and enjoyable. Damned Ship Works, PO Box 712, Elm Grove Wi. 53122-0712. JM.

INADE - Burning Flesh CS/The Axiarm Plains 7".

Another vital entry into the German electronics scene, *Inade* lead us down quite a shadowy pathway with these, some of their first releases. Subterranean layers of washy atmospheres and moderately intense electronics that never become aggressive, but remain relatively low key and calm – ominous drones, loops, and haunted factory noises fluctuate and tremor discreetly, with intermittent soft explosions breaking up the brooding ambience. *Inade* exudes a sort of detached isolating quality – abysmal black holes which draw in all things, a soul-gravity so powerful that even the light of hope can never escape. It's desolate, cold, and pessimistic music for a future that appears equally as bleak...hail the new breed! L.O.K.I. Foundation/ Drone Records – respectively...available in the US from Anomalous. JM.

INSTAGON - "Thee Most Creative Thing I've Ever Seen In A Slight English Accent" CD.

Instagon is a live performance comprised of an ever changing line-up of people (over 15 for this release), the common bond being that they all belong to the Thee Temple ov Psychic Youth, and reside in Southern California. With each performance or recording, the group changes, allowing for a fluctuating sound where everything is random and structureless and nothing remains constant. Sometimes it works, sometimes it doesn't. When it does work, as in "Thee Blood Ov", it gives off a sense of controlled chaos, with unrelated sound manipulations (percussion, noise, guitar scrapings, tapes) coming together like the final stages of a difficult jigsaw puzzle.. When it stops working, it becomes annoyingly jumbled and juvenile as sounds work against each other rather than with. ("More Musiccuss"). OK. Insta-noise Records, PO Box 894, Huntington Beach, CA. 92648-0894 USA. JM.

IUGULA-THOR - "Hollywood Smack" 7".

Unlike previous *Iugula-Thor* releases I've heard, there are no guitars present here. After a three

year absence, the focus here is strictly electronics, and damn noisy ones at that; "Hollywood Smack" is a bully of sound, vengeful and unrelenting with shards of racketous noise descending like blows to the head. Full blown feedback seems to be the key ingredient, mixed with some authoritative indistinguishable vocals, and the screams of electronic equipment being fried and otherwise generally abused. Side two's "I'm Tied" reveals the artists penchant for S & M, again with feedback, though of a choppy and higher pitched variety, and an even stronger vocal presence which includes some sickly gargles and rutish grunts. A painful listen, but no more so then **Macronympha** and the like, so if you're used to that then you should be able to appreciate this. Ant-Zen. JM.

JEKURA - Deep the Eternal Forest - Various Artists CD.

An extremely cohesive comp of goth bands performing new or exclusively re-mixed tracks, with proceeds going toward the protection of the worlds rain forests. Line-up includes: **Ordo Equitum Solis**, **Jack or Jive**, **Clair Obscur**, **White Onyx Elephants**, **Requiem in White** and select others. It's a heartfelt effort whose emotions run deep and true, most of what's offered of high caliber and stature. Better to list what doesn't work as opposed to what does: **Sopor Aeternus** with a re-working/butchering of two classic **Black Sabbath** tracks. Wretched doesn't even come close to describing how bad this guys whiney nasal vocals are. Why??? Also **Die Bunker's** "Josephine" ...not bad, just not memorable. As for highlights, **Six Comm's** powerful "Ecoterrorist",

Jack or Jive's stirring and strikingly beautiful "Venus", and **The Rajj's** flowing spiritual "Cantat Sacra". Nicely housed in a digi-pack with a 24 page color booklet. Recommended. Apocalyptic Vision - distro by Com-four. JM.

JOE JONES + CHICKEN TO KITCHEN - Fluxsaints CD.

This is one of those really off center "artsy" releases I never pretend to understand....listening to it is like being an outsider to an inside joke. Real sparse musically with assumably Joe (now deceased) providing some weird narrations and rantings: spoken word, idiosyncratic readings, personal stories...even an imaginary phone conversation with Yoko Ono...egads! ("Ciao Yoko" is not something I want to hear on any record I own!) The music that does manifest itself is spontaneous and impulsive (chimes, some jazzy guitar, light synth)...serving more as illustrations and embellishments to the "stories" rather than being something onto itself (does that make sense???). I don't know...this stuff wigs me out...no offense to the dead, but I think if I were actually watching this performed live I'd be at the bar drinking some good German brew. Artware Audio .JM.

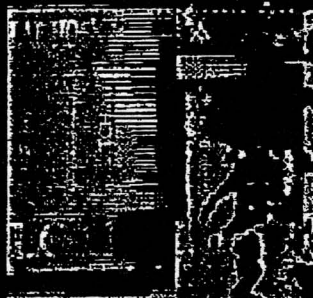
K2 - Metaloplakia CD.

"True metal machine musik" reads the booklet of this CD, and I won't disagree....neither will the hordes of noise-heads lucky enough to snatch up one of it's limited 300 copies. Using electronics, a rhythm machine, a processor, and various metals, K2 has unleashed a brutal and coarse CD that defines the word confusion. Spontaneous eruptions of metallic scrapings, immense factory noises and swirls, squigly feedback, and a ton of obscured rhythms, all collide in a symphony of disruptions. One dose of this and your whole perception of what can be music will have to be re-done. Recommended. Oh, comes with a nice little booklet of dental surgery pics (rumor has it the guys a dentist!) to further enhance your discomfort! Kinky Music. JM.

KAPOTTE MUZIEK - The Malevolent Ear CD.

The Malevolent Ear is a collection of 8 "re-cycled" pieces spanning 1990-1995. Each of these pieces, pulled from various (not necessarily **Kapotte Muziek**) releases, has been entirely re-mastered and re-mixed with the philosophy that "a piece of music is never finished when it is made public". Thus, in theory, these works could be infinitely updated - an interesting concept and one I don't think has been explored. But, enough of that...to the matter at hand. Musically *The Malevolent Ear* is a disorienting and almost schizophrenic listen - one minute you'll be sedated by the minimalistic "background" ambience of "2 Van 4" or the sub-aquatic atmosphere's of "(Re) R-Invest", the next you'll be jarred awake by the random attacks of strange noise in "Muster" - a piece whose source material comes from the LP *Sound Can Change* by **SBOTHI**. Further analysis reveals it to be an utterly dis-harmonic assemblage of manipulations - clangs, crackles, muffled junky noises, feedback whistles and screeches, rips, tears, breakage - raw and pure sounds pieced together with little regard for melody, symmetry, or structure (an occasional exception arises). Would take a better writer than I to describe this accurately....and even then I'm not sure it's possible to do. Where's my advil? Red Stream. JM.

DOROBO 004



ABUTYLON (EP) - TCH

Full of hip foreboding, the Gothic Industrial Trance of TCH pursues its own vendetta with culture and contemporary soundscapes. From densely rhythmic to obscure and obsessive, "Abutylon" brings together remixes and pieces for theatre and performance work. Evocative and Sublime.

DOROBO 006



succulent blue sway - soundtrack

Taking technology as its starting point, this spinoff project of Shinjuku Thief was used to support the Vis a Vis dance Canberra's 1994 season.

A blend of Industrial dance, ambient techno and dark atmospheres.

DOROBO

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KING LEAR'S CONVULSIONS - Self Intoxication CS.

Hey, music from Latvia...who'd a thought? I certainly didn't expect it to be half as good as this...a collection of well-crafted moody soundscapes enhanced by varying degrees of guitar processing (echoey, delicate pluckings, or fuzzy thick drones) and some programmed percussion (not dancey...simply a repetitive bang here and there). Nothing elaborate going on by any means, but focused and purposeful with a nice array of atmospheres to bring down that cheery fucking mood you're always in. The final track on side one sounds like it could be the musical accompaniment to some twisted marionette skit (A Grand Guignol for puppets?) or travelling freak show. Worth checking out. K.L.C. c/o Normunds Cirkstem Po Box 158, KR Barona 33/35, Riga LV 1011, Latvia. JM.

KIRCHENKAMPF - Exodus CS.

Brighter, more luminous work than I've heard from John before...but surprisingly more effective. Elongated synth soundscapes that drone and shimmer under a diffused fuzzy light. The sounds are borderline cosmic, exploratory and probing, drawn out into lengths where they become hypnotic and soporific. Works range from being incandescent and alive to darker and more penetrating. Not all is effective - at times it almost becomes too bright, too hopeful. The 4 part title track remains overly simplistic with naked tones roaming the airwaves and devoid of any layering to provide some needed depth. Some promising material overall that shows maturity and growth...always sign of evolution that means good things to come. Cohort Records c/o John Gore, 247 Sullivan St. #403, Oshkosh, IW. 54901-4129. JM.

ALAN LAMB - Primal Image CD.

This is stunning... two long successive tracks of deliriously intense "ambience (???)?" as achieved by the placing of contact mics onto telephone wires - strictly natural sounds too, with no processing but some slight equalisation. Lamb, after combing through over 20 hours of source material, extracted these recordings according to their mood, melody, pitch, and timbres. The result of such labor is simply mind-boggling in its scope, the sounds of whipping and recoiling wires climbing to crescendos, violent twitches of tension, frequency pitches and resonations offering a massive assortment of dynamics. There's so many dimensions to these works, so much pent up power and strain, that it becomes overtly threatening and almost confrontational. Somehow though it manages to retain a (somewhat) calm demeanor - like the silence right before the explosion. Must be heard to be believed. Dorobo - available domestically from Projekt. JM.

LARCENY - Who Are You 7"

This is some really strange stuff, but man do I love it. On side A a whirling, jump rope sound sets a gentle rhythm for an ensuing finger snapping, toe tapping, laid back beat, a contagious bass line and a nonchalant piano accompaniment coming along for the ride. Side two totally changes gear with it's driving, bass heavy beat, boppy techno-ish synth, and fragmented off-kilter samples. Extremely difficult to nail down...I can't imagine what a full length release from these guys would be like?! Recommended. Alleysweeper. JM.

LAW - Malediction CS.

With a slight nod, perhaps unintentionally, to the European power electronics scene, Law create music that is rigidly forceful and sadistically brutal. Never overly noisy or harsh, the eight tracks on *Malediction* are instead slow moving pieces built around emphatic processed vocals, frayed and turgid electronics, and an occasional program of percussion and beats. Unlike bands like *Con-Dom* or *Genocide Organ*, Law adds a greater range of interesting sounds without compromising the authority of their music. On the downside, Law seems to suffer from a shortage of up-to-date equipment (even if they don't) and the vocals tend to be a bit obtrusive to say the least. Still, will be interesting to see where these guys go with this. LAW- P.O. Box 6254, South Bend, IN. 46660. USA. JM.

LEGENDARY PINK DOTS - 9 Lives to Wonder CD.

It would not be another Audio Drudge issue without the obligatory Dots review. The last four releases from this group, long a favorite of mine, are causing me concern. Since the spectacular *Maria Dimension* came nothing since has even come close. As I've said before *Tear Garden* stuff has become preferable to recent Dots releases. Lately they sound like they've been couped up in the same shuttered stale room for far too long, not getting all their vitamins. End of editorial, now for the review. The personnel remains the same as on the *Shadow Weaver* disc, the music still in the new-wavey psychedelia vein with a touch of prog. The music doesn't leap off the CD, it mostly sounds desolate, faded, sluggish and comatose, but then the Dots have always brooded a bit. What they ought to do is ditch the producer and get somebody that doesn't make them sound so damn suffocating. There's not enough definition between the instruments (lonely woodwinds, melancholy keyboards, much use of piano and acoustic guitar) when this music is crying out for it. A great positive is the addition of drums (some supplied by cEvin Key of *Skinny Puppy*) - which carries the music along nicely. Edward Ka-Spel's verse is still intact. Highlights include "Madame Guillotine", and "A Crack in Melancholy Time" - which left me wanting more cracks in this melancholy release. Not a terrible disc, but not fun to listen to either...maybe cutting releases back to once every two years would give them a chance to weed out the grim stuff. PIAS. TJ.

LIFE GARDEN - Seed CD.

The mighty *Life Garden* return with more energetic blasts of joyful noise. This is the kind of music *Dead Can Dance* and Peter Gabriel wish they did. This CD is very well produced and comes at you with an attention getting, thunderous, BIG sound. The instrument list (from the liner notes): flutes, chanters, reed instruments, hand drums, tom drums, metal percussion, gongs, bells, string instruments, violin, sitar, bowed zither, sh'o's, D.4 drum modular, multi-effects units, mirage sampler, and voice. Sylistically this goes in a few directions. Horns blast, drums pound, voices call. There are just too many textures on this album for this review to do it justice. Parts sound academic, orchestral, and compositional, while others are primal. Other tunes are quieter and non-intrusive. Urgent tribal jams threaten to pick up and toss one's butt into the midst of a village of Non-Western Musical traditions. The fearsome racket is overlaid with eerie vocals and effects which hold it all together. One piece features Hildegard von Bingen-like hymned vocals. Another piece is pleasantly

relaxing, almost ambient. The musicians play for maximum impact, regardless of mode. Agni Music. TJ.

LIGHTWAVE - Tycho Brahe CD.

Well, it's about flippin' time. The last offering from this French outfit came out way back in 1990, their only other CD, *Nachtmusik*. In past reviews I've portrayed this group as the epitome of space and this CD only reinforces my opinion. *Lightwave* is still made up of Christoph Harbonnier and Christian Wittman on synths - guests on some of the tracks on this CD are: Paul Haslinger [ex-Tangerine Dream] on synths, Hector Zazou (another avant luminary) on synths, Jacques Deregnaucourt on violin, and Renaud Pion on Turkish clarinet. The CD is overall spacey-ambient, eight short tracks bracketed by two more symphonic-sounding pieces (the violin on them helps a bit). While some space music is designed to accompany rapture or new age communion, the flourishes here reminds us that the vacuum out there is less than friendly. The strings and electronics on tracks 1 (17 minutes) and 10 (3 and a half) suggest a space symphony but the music is actually free of those music friendly stereotypes - reminding me at times of Klaus Schulze's *Dune* album of 1979. The middle tracks are easy-going - ambient distribution of keyboard tones and good effects - visions of gravity wells and infinite distances. Hearts of Space, available commercially. TJ.

L'ORDRE ET LE CHAOS - Various Artists CD.

Certainly not one of the more focused comps I've received lately with works ranging from the superbly atmospheric *Les Joyaux De La Princesse* (they've yet to disappoint), to the death electronics of *Pessary*, to the droney guitar ambience of *Maeror Tri*. Other artists include: the folksy *Death In June* like *Lonsai Maikov*, *Nifhleim* (a real nice track of fleetly space transmissions over a driving bass foundation), the always bizarre and sexual *Oral Constitution* (guitar strummings mixed with some pissing water noises and spoken word - both child and adult), *Allerseelen* (distorted bass, percussion, some backward effects, and various undecipherable noises), etc etc. I can't say there's anything I didn't like on this - most of the tracks are rather enjoyable by themselves - but culled together like they are here and *L'Ordre et la Chaos* becomes a disjointed listen, failing to find any sort of common meeting ground. Good intentions aside, this sadly becomes just another comp for comps sake. Actus Dei/Tribal Productions c/o Philippe Olivier, BP 44, 38502 Voiron Cedex, France. JM.

LULL - Silenced 7"

Mick Harris certainly seems to be keeping himself busy. Lately it's seems I could throw a penny into my record collection and chances are it'd hit something with his name on it! But...as long as the quality stays high, and so far he's done nothing but release phenomenal stuff, it's no business of mine. I'm happy to keep my mouth shut and listen to little gems like this. Familiar territory covered here, two tracks featuring Harris' unique style of atmospheric soundscapes - the effect being like watching fragments of other peoples dreams and nightmares being flashed before your eyes in rapid succession. Hypnotic, mesmerizing and wonderfully absorbing all at the same time. Get it while it's still around. Aquease Recordings. JM.

LULL/NULL - The Passing/Iceberg 7".

Part two of two of the **Lull/Null** series on Alleysweeper that brings together two of the more prolific artists out there. **Null's** "Iceberg" is more aptly titled for Harris', who's "The Passing" is a simple but effective piece of glacial minimalism. The same cannot be said of **Null's** effort...a modest series of clangs and circular swirls that sparked little interest in yours truly. One out of two ain't bad. Alleysweeper. JM.

LUSTMORD - The Place Where the Black Stars Hang CD.

Lest we misapprehend what **Lustmord** is trying to evoke here, we are given creepy and quaint liner notes to tell us so. Actually, the music on here is very worthwhile from this old hand. This opus is carved up into 5 sections, the shortest being four minutes, the longest being about 25. Together, this 76 minute ominous, cavernous groaner evolves very slowly - maybe too slowly, but with some nice minimal electronics riding on top. It's kind of cold and washey, with not much to break it up and make it challenging. It's a good bit better than *Monstrous Soul*, anyway, and of the same quality as *Heresy*. **Lustmord** always seems to communicate with something primal - some inexorable march of some nameless, mindless, menace - almost machine like and, complete with its own ticking heart. It's stuff to read Lovcraft by. Side Effects - licensed by Staalplaat. TJ

MACRONYMPHA - Relentless Agony CS.

Not an awful lot to say here other than to unleash the normal arrangement of noise-adjectives - eight tracks of screaming feedback and tormenting cacophony roll forth in an uncompromising fashion. Side two is a bit stronger with less screeching and more emphasis on dense walls of sound - Keith Brewer (**Taint**) makes a brief appearance by providing a really fucking harsh sample of a woman being murdered while on the phone with the police. Aptly titled and truly difficult listening. Art Konkret. JM.

MAEROR TRI - Meditamentum CD.

This is **Maeror Tri's** second CD release, though the material present is simply a culmination of selections from their first 6 tape releases, most of which are now deleted. So...if you don't have those, then this is a darn nice treat. As the title may suggest, these are transcendental works that are highly hypnotic and meditative - slowly evolving concrete sounds that tangle and untangle themselves in a backwards wash of effects laden dirgery. The 13 minute "Caelum" is, without question, the highlight here - an absolutely stunning composition of deep reverberations and drawn out factory noises that ventures into the cosmic, the ambient, and the industrial...but goes beyond them all and into an atmospheric realm of its own. Wow. Other highlights include the previous track "Aegritudo" from the *Sensuum Mendacia* cassette - a 7 minute piece of solemn guitar pluckings and cosmic winds, as well as "Vox Sirenum" - an eight and a half minute work of crashing waves and shimmering, cascading guitar treatments. Pretty difficult to go wrong with these guys! Raum312 (same address as Drone Records) JM.

MAUVE SIDESHOW - The Girl CD.

This group gets better all the time. The biggest change here I think is the production; the instruments and sound are better defined and clearer. The **Torn Curtain** release is, by contrast, more limited in range and somewhat cramped,

dense cobwebs of mellotron in mind. Another change is Treva now has a last name (hey - things like this are a big deal to a fanatic) which is hard to read on the cover (I think it says "Dea"). Previously, Treva's lyrics were embedded in dense swirls of mid range echo and processing, riding on the crests of waves of (improvised?) mellotron swirl, wandering around looking for a melody or theme. The vocals are now loud and clear, by turns whispery and shrill, and spoken/sung verses covering a wide range of emotional territory, putting me in the mind of fairy tales gone bad, punctuated by effects and electronic flourishes. Dusty lays off of the mellotrons and processing a bit (minimizes), leaving more room between all the other electronic sounds, while attacking Treva's vocals with effects. Some new kinds of electronic noises are also heard, the structures of the pieces are still abstract with identifiable melodies occurring very rarely - the musical sounds and voice are still employed as a collage. The packaging is very nice - a fold out cover collage and comic with sparkles on the CD itself (and a small photo of Treval [?] to boot). Ventricle. TJ.

MAYBE MENTAL - Lotuses on Fire CD.

A CD re-issue of the next-to-last release (tape only) from David Oliphant's nightmarish predecessor to the mighty **Life Garden**. At the time, **Maybe Mental** managed to distinguish itself with having some of the best, if not THE best, production and musicianship on cassette. This collection, first issued way the freak back in 1987 or 1989, bridges the gap between the early sinister **Maybe Mental** and **Life Garden** (with an environmental **Organum**-like sidetrip in **Kweye**). Some of the elements used on this release hint at **Life Garden's** present everything-but-the-kitchen-sink musical ethos - music made without an over-reliance on keyboards, electronics, and processing - except

that this WAS all done with samples and processing. Also present is some percussion, bass, guitar, programming, sampling, and voice... all a bit darker and more gothic than **Life Garden** as well. Parts of this are very elegant and compositional, with soaring vocals by Su Ling Oliphant. Other parts are more tribal, punctuated by crashing percussion, non-western flavors, groans, and riots of acoustic instruments and processing. And still other pieces are hymn-like, some even jazz-like improvisation, and a couple are out and out silly. The title track has been expanded from the original and the disc itself also includes a bonus track (sounds like an aggregate of other **Maybe Mental** material - the hideous as well as the sublime) which compliments the re-issued collection beautifully. Odd Size. TJ.

MEGAPTERA - Beyond the Shadow CD.

A less than scintillating release from this lesser-known Swedish outfit. Neither the occasional clang or sampled frantic voices are enough to break up the monotony of the modest keyboard textures offered here - eight cheerless tracks of unraveling and "wavey" timbres that flow rather nicely, but fail to arrive at any sort of destination - almost as if they were created simply to exist, rather than serve any real purpose. A couple of the tracks - particularly "Intellectual Decompression" or "The Offering" set the right mood, but fail to musically deliver us from boredom. Hmmm, I know they can do better than this...so why didn't they? Fluxus N2. JM.

MEMORANDUM - Ars Moriendi CD.

Early works by **Memorandum** were responsible for defining whatever it is that's definable about Cold Meat: gloomy, claustrophobic music riddled with somber, isolating overtones. **Memorandum** has since disappeared, but *Ars Moriendi* is a collection of his two LP releases (the *Ichor 12*" and the full length *Aux Morts*) as well as several

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comp appearances, all roughly spanning the years 1987 to 1990 – though one hidden track at the end dates back as far as 1986. What distinguished **Memorandum** was the primitive, percussion driven base – "death-tribal" maybe? Great assertive rolls of ritualistic, grating rhythms set the foundation for each track, then were molded with more antagonizing industrial/machinic clamors. Certain tracks featured horn or ghostly vocal accompaniments to further solidify the horrific visions **Memorandum** conjured up. This remains a must not only for those just being introduced to the Cold Meat sound, but for completists as well. Cold Meat Industry. JM.

DANIEL MENCHE/NEPENTHE - Split 7".

Not too many 7's out there better than this one released on Elysium Recordings, a newly formed label out of Portland Oregon. **Menche** starts side A off with a too short (as is the nature of 7"s) offering of initially organic and hollow sounding destructive noises. Within the first minute the sound has developed into a meatier stew of low and high end hisses and industrial swirls, underlined by a dense rumbling. A powerful series of broken noise bursts closes it all out. **Nepenthe**, the project of Elysium co-founder Brad Adkins, while not on the opposite side of the spectrum, is considerably quieter and more ambient with floating feedbacky timbres set on a bed of bass-heavy drones and sweeping atmospheric. I could definitely use more of this kind of stuff in my collection. This is waaay limited and cheap too (\$3.50 in the US!), so get it while you still can.. On clear vinyl. Elysium Recordings - 21 SE 24th Ave. Portland, OR. 97214 USA. JM.

MERZBOW/CHRISTOPH HEEMANN - The Sleeper Awakes on the Edge of the Abyss CD. Bananafish has outlawed the use of the word "soundscape" (they have? oops. Ed.) so I will make every effort to work my way around it. A good part of these reviews are meaningless unless you get to sample the stuff, and nowhere is this more apparent than when trying to describe what HNAS does. Heemann's music by itself, and with HNAS, tends to be spacey, while **Merzbow** makes everything-but-the-kitchen-sink industrial racket. **Merzbow** provided the raw material; the processing and mixing was done by Christoph Heemann. The first track (of five) is a dense, midrange, penetrating and layered industrial rumbling (like **PGR** used to do) overlaid with animal chirps, cries and other environmental effects, combined into an organic whole. The second is a flurry of high pitched scrapes, scurries, and mishandled strings, which evolves into a kind of lazy electronic pop tune (but not silly) which HNAS is known for. The remaining tracks are similar – processed unidentifiable source material, often harsh, with some additional electronic and keyboards on top. You'll also find some nice pulsing Floydian organ licks and some sawing-on-metal feedback. Highly recommended, especially for fans of HNAS. Streamline, Hornegasse 2, 52064 Aachen, Germany. T.J.

MERZBOW - Venereology CD.

Some people mellow with age, but not Masami, who continues to stake his claim as the master of noise. Returning with the required modus-operandi – feedback through contact mics, scrap metal, and a mixer – he continues to plunder and rape the senses like no other artist working in the genre. A constant spate of fluctuating noise-textures and densities takes us above and beyond intense, showering us with

over-the-top sonic violence. I personally have a really hard time listening to this the whole way through and I'd like to see someone that could. Relapse Records. JM.

MERZBOW - Elektroknots Parts I & 2 7".

Great packaging here...a picture disc 7" with bonded females adorning both covers in tantalizing and provocative positions. Musically, it's not exactly what I've come to expect from **Merzbow**...much slower and less abrasive. On Side A the normal feedback is present, but it arrives closer to the end, following a series of circular, gently rhythmic clicks, chummings, and sound motions. Everything kind of accelerates and decelerates rather gently until getting swallowed by a finale of crunchy noise. Side B is more akin to traditional **Merzbow** sound, little structure and haphazardly arranged. Quick bites of noise unveil themselves, are looped or otherwise processed, then disappear. Pretty palatable for **Merzbow**. Ditr Productions/Cold Spring (a joint release). JM.

MIND THE GAP, VOL. 2 CD.

This sampler showcases groups from the industrial side of ambient and the techno side of ambient (a.k.a. chill out), plus a joke track at the end. **O Yuki Conjugate** delivers a stock earthenware semi-tribal ambience – a little on the loopey side. **Horizon 222** – a dancey, trancey techno track. **Rapoon** loops **Zoviet-France**-style organic phrasings with other ambient passages overlaid – good. **Exquisite Corpse** boogeys in with a techno yawner. **Nocturnal Emissions** are still doing the looped spiritual thing – this time with flute and acoustic guitar. **Hafler Trio's** track is a sheet of processed electronic and machine noise – much like their mid-period material. **Zoviet France's** track is a good atmospheric piece, in the same vein is their best work – too short, though. A second **O Yuki** piece is a good tribal one – once again a tad loopey, but rich and leaving sand stuck in your teeth. **Raksha Mancham** gives us gothic and harsh rhythms, danceable but not repetitive or beaty – with the vocals it reminds me of **Death in June**. **Beequeen** supplies a disappointing techno-oriented track. **Revolutionary Dub Warriors** (surprise) supply a dub track. **Sielwolf** are harsh and hostile, reminding me of a more industrial-dance **Nine Inch Nails**. This CD gives too many examples of what I consider scourges in ambient oriented musics – insubstantial blandness, repetitiveness, bad production, loopyness, laziness. At any rate, the good stuff is entirely in the ears and mind of the listener. Staalplaat. T.J.

MORTHOUND - The Goddess Who Could Make the Ugly World Beautiful CD.

As has become customary with each new **Morthound** release, *The Goddess Who Could Make the Ugly World Beautiful* once again shows a radical departure in sound (the Jekyll and Hyde of music?). After the romantic **Dead Can Dance-ish Spindrift** a prominent use of moderately heavy guitar was the last thing I expected to find here. "Canalizer", "Losing Ground", and the bass-driven "Fireflies" all feature rigorous repetitive riffs that, while not really aggressive or brutal, are relatively harder edged put up against anything on previous releases. It does however, lose some of its effect after going on for too long and slipping into a somewhat boring monotony. Aside from that, the remaining four tracks soothe themselves back into what you'd expect from **Morthound** – delicate,

dark ambience fused with some Arabic/Middle eastern percussion ("Syzygy"), or ghostly sepulchral soundscapes ("Hibernation"). Another successful re-creation that leaves me wondering what they could possibly do next? Cold Meat Industry. JM.

MORTIIS - Anden Som Gjorde Oppror CD.

Surely one of the most anticipated Cold Meat releases...**Mortiis** has undergone what equates to a marketing blitz, his ghostly (some say comical) pictures and propaganda being spread far and wide. The result is of course, anti-climatic...as to be expected with so much hype. Packaging wise it's supreme...stunningly laid out and presented, the booklet folding out to reveal **Mortiis** in a grim pose and decked out in all his Nosferatu-esk

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gear. This has been billed as "music for dead kings", which is admittedly, a rather befitting term: solemn and majestic, with mournful organ accompaniments playing along in a dirgey fashion. Periodically, as the music becomes more symphonic and lofty, it ascends to grandiose heights – a requiem for a dying empire. For the most part though, it prefers to remain in the dungeons, dark musical hymns and eulogies performed at a leisurely pace. This is all fine and dandy for now...but there definitely needs to be some evolution in future releases for **Mortis** to succeed. Cold Meat Industry. JM.

M.S.B.R./RICHARD RAMIREZ - Sonic Aggression CS.

Not sooner do I get this when I it gets mercilessly eaten by the demons in car tape deck – so what is supposed to be a 60 minute cassette has now been edited, by yours truly, down to 40 minutes. Naturally, with my limited motor skills it took me close to an hour to fix the freaking thing. I'm an idiot...what can I say?? Well, it least some of it was salvaged and I think I have enough to size it up. Little difficult to distinguish if this is a mail

collaboration between the two, or a split...but I don't think it matters all that much. You'd hardly be able to tell the difference. As far as noise goes, this is great stuff – exactly the kind of noise I like – incredibly thick and layered on several different levels. You have the low-range bottom level – full of destructive bristlings and machinic rumblings, a second higher-end level of screeching feedback, and a third level of sampled screams and voices (is it sex or pain – or both??). When they all come together, like they do on this one, the end result is truly tormenting. **Sonic Aggression** just keeps a coming... wave after nauseating wave of auditory explosions that made my head and ears hurt. – but in a good way! Deadline Records. JM.

MUSLIMGAUZE- Hebron Massacre CD.

Written in response to the February 25th 1994 killing of Muslim worshippers by the Israeli army, the single track (25 minutes long) on Hebron massacre is surprisingly Bryn Jones most potent work to date. With only a dusting of percussion (comparatively speaking), the rhythm is provided instead by a heavy layer of bassy synthesizer and

a repetitive jab at an "organ". Echoing voices and a high pitched "steaming" hiss ride in on waves of seething anger, endlessly crashing in a sea of red. If you're looking for the mellower side of Bryn Jones, then you won't find it here, and that may come as a relief for those who have become a bit tired of his predictability. JM. Staalplaat.

MUSLIMGAUZE - Drugherpa 3" CD.

In the wake of ludicrous amounts of new **Muslimgauze** releases I've chosen the two that impressed me most, **Drugherpa** being one, **Hebron Massacre** being the other. Much easier on you and I – otherwise you'd get 6-7 reviews basically saying the same thing. This is a sparser **Muslimgauze**, more spatial and seemingly focused – not cluttered with silly dance beats and the like. A 20 minute piece of gentle wind chimes, a floating bee-like buzz, and smatters of gongs, spiraling Middle-Eastern loops, and dubbish rhythms. Hypnotic, trancey...all that good shit. Ho-hum. Staalplaat. JM.

MUST BE MENTAL Vol. II- Various Artists CD

For every track on here that's good there's one right behind it that fails – but alas, that's what happens when you have a comp that's as diverse as this and tries too desperately to be too many things to too many people. Pieces that did work surprised me – **Hate Dept's** catchy and beat driven "Beat Me Up", **Phallus Die's** rock-ish "Outer Bone" and slow, quirky "Vagabondage". **Christian Death's** gothic punk "Spiritual Cramp" (live). ...most of what's left simply counteracting everything good about this – Lemos and Moriarty's two tracks (one as **Controlled Bleeding** the other as **Joined at the Hip**) are shit poor moderately heavy rock-n-roll (what happened to these guys?), Rozz Williams and Daucus Karota's "Raw Power" is unlistenable glam cheese, **Epilepsy's** ultra-fast techno rock just plain bad (what's with the freaking vocals???). You get the idea. ... can I take it off now? Paragoric...available from Com-Four. JM.

MYNOX LAYH - Terminus Clariatis CD.

Any band that could actually mix scratching with classical music – and pull it off to boot – has got to be worth hearing in my book. The heavy orchestration found here will draw more than a few comparisons to **Laibach**, but I find **Mynox Layh** ultimately to be more inventive – fusing together the perfect blend of gothic neo-classical with today's technology. Heavy beats collide with ominous string movements, blaring horn sections, and more than a fair share of loops and creative cacophony. The result is a continuous motion of sound, rarely slowing down and constantly moving into different directions and tempos. Tracks like "The Fairless Vampire Killers" showcase this mixture brilliantly – a highly creative merge of distorted vocal bursts, a haunting synthesized choral section, and an overall feel that is both frantic and theatrically dramatic. More so than the now listless **Laibach**, this is one band that deserves attention. Hyperium/Projekt. JM.

NETWORK : Volume One - "55 Music Miniatures" CD.

Not a compilation per se...in fact I would hesitate to call it that as does its label, Discus. Instead, much like **Cataclystic Fracture**, the music of 55 artists (90% of whom I'm unfamiliar with) are brought together, short portions of their pieces edited into a continuous stream of music...not to produce a coherent single work, but rather to

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present a fast moving snapshot of what people are capable of producing". Even if the overall music is not something I'm naturally drawn to...academic or "artsy" improvisations; jazz, collaged soundscapes, noise, experimental noodlings, electronic doodlings etc etc. This is a novel idea that plays out extremely well, segues between artists disguised and comfortable – despite a sometimes drastic shift in style. Artists possibly wishing to contribute to future volumes are encouraged to write: Discus, PO Box 658, Sheffield S10 3YR, England.

NIGHTMARE LODGE - Negative Planet CD.

Ivan of Minus Habens was talking about this release some years ago, back in issue 3. I don't know what the delay was, but it ultimately was worth the wait. It is however, much different than I had imagined it would be, more reminiscent of *Coil* (select tracks off *Unnatural History* or the *Hellraiser* CD) then any previous *Nightmare Lodge* releases. Very lush and symphonic, *Negative Planet* exudes a magical and erotic aura that goes beyond the realm of ambience and into gothic territories, dark filmic moods, and sensual delights. Really quite simple in its application, what makes it work so well is it's success at being extremely visual and emotionally moving. The title track, for example, is nothing more than a series of synthesized orchestrations, and effortless flows of choral-like synth, but it's lush texture and dark romantic overtones are more than enough to pull it off. Even the incorporation of emaciated and rather weak beats in "Mirage" or "Become Visible" aren't enough to bring this one down. Minus Habens Records. JM.

NOCTURNAL EMISSIONS - Binary Tribe CD.

Soleilmoon/Staalplaat may try and defend this all they want in the press release, calling it "trippy, rhythmic, and ambient and all in that unique NE sound", but the bottom line is that *Nocturnal Emissions* have suddenly altered their sound in a wretched way. The BPMs listed next to the tracks should be enough to tip you off. Fact of the matter is, that this isn't even GOOD dance music – it's chock full of diluted, emaciated beats, and light synth bleeps and bloops, all of it coming dangerously close to bad Euro pop disco. I wonder if they are not feeling the pressure of having to release 10 CDs for Staalplaat in 5 years, and making this kind of music is the easiest way to accomplish it. Unimaginative, too fucking programmed and sloppy, this will turn off even hardcore NE fans. Au revoir mon amis! Staalplaat. JM.

NOISE UNIT - Decoder CD.

Wish there was more "noise" in *Noise Unit*, but alas, it's more of what you've come to expect from Rhys Fulber and Bill Leeb (aka *Front Line Assembly*). I guess now that *Front Line Assembly* has gone cyber-punk (er, whatever) there is more of a need for *Noise Unit* – whereas before they were nothing more than a *Front Line Assembly* clone minus the vocals...well maybe slightly trippier and more atmospheric. At any rate, *Decoder*, is something like techno meeting acid house...fast beats, lots of digitized bleeps and angelic synth voices, some sparse use of samples. The pacing and tempo changes are nicely constructed and drive this along at a good speed...but it's just too cold for my blood...is there anyone actually playing this or is it just a faceless programmed machine? I feel no emotions when I

play this, but maybe that's the way you like it? Dossier...distro by Com Four. JM.

NONO - ORCHESTRA - A-Kaori CD.

A wonderful new CD of *Koner*-esk ambience, composed by running a bow over four large differently shaped sheets of metal. The first title track is the more relaxed of the two featured (each over 30 minutes long) and it's easy to pass it off as rather minimalistic or wall papery unless you're in the right setting or mood. A warm carpet of sustained ambience is laid down, while an ominous, and more abrasive (respectively speaking) tone comes creeping to the forefront then is ever so smoothly blended into the serene background. The second track "Dajjall" lets the tension build to a considerably higher level as the bows and creeks of the metal become more prominent and begin to emit wails, woeeful howls, and solemn cries in an almost *Pendrecki*-esk fashion. The bottom layer of sound fluctuates ever so slightly, as the remaining pieces are massaged and caressed gently, humming away in dark soulful harmony. This is amazing stuff, especially when you consider it's source of instrumentation...Hic Sunt Leones. JM.

NOSH - Feine Trinkers Bei Pinkels Daheim CS.

A collection of eccentric sound experiments from 1990 to 1994 (with the exception of an inclusion of a "song for children originally recorded in 1970") that range from sub-aquatic atmospheres to extended drone textures to improvisational noise doodles. At its best during the quieter moments, when things seem to be a bit more stable, not so disheveled or random. As far as instrumentation and effects go it's fairly disguised – sounds like some guitar and vocal processing, tape manipulations (backward effects loops, etc), some handmade or found material, and a bit of keyboard. Depending on the track, this can go from sounding like some of *Maeror Tri*'s more subtle moments, to being outwardly demented and noisy (your favorite Japanese noise band here). Has its moments. Audiofile Tapes: Carl Howard, 200-25 18 Avenue, Bayside NY 11360 USA. JM.

ORGANUM - Submission CD.

I've always found *Organum* a difficult entity to digest...as to why, I'm not entirely sure. Too abstract maybe? The intent too disguised? I've always liked music that was upfront and explicable and *Organum* has never really fit into that area. Which is perhaps why others have felt drawn to or influenced by Jackman's work. Certainly among these people is Dan Burke (IOS), as he saw *Submission* fit to be re-issued on Complacency. The music here is a strange bird – disjointed and uncharismatic processing of both electronic (?) and natural sounds, shufflings, feedback chimes, the obligatory bird chirps, swirly scrapings etc etc. There's an imaginary line drawn here between field recordings and electronically generated noises, and distinguishing the two can at times be a difficult task. No matter though...you'll probably never figure it out anyways. Complacency. JM.

O YUKI CONJUGATE - Equator CD.

Personnel on this release are: R. Horberry, Andrew Hulme, M. McGeorge, D. Mudford, P. A. Woodhead...plus a lot of instruments with exotic sounding names: tongue drums, Bass, thunderegg, voice, keyboards, samples, wireless, stratus, airtubes, skin, percussion, marimba, dharbouka, roto-tom, dholak, finger cymbals, rain stick – produced by Paul Schütze who also guests. This

disc, like the last by *OYC*, hops from genre to genre, but the production is so good you wouldn't notice. This disc blows the previous one out of the water, IMHO. The standout quality of this disc is its humanity – you can feel the warm breath of this stuff on you. Tracks bleed into each other seamlessly, the layering and haunting keyboard and electronic strokes reminding me of much of *Schütze*'s material. Most are in the "ethno-ambient" pigeonhole – tribal rhythms, earthy and echo effects – almost *Voice of Eye*-ish in a couple places, but less aggressive. Some repetition is noticeable on a couple tracks, but not tiresome nor loopey. On others, they stick their pinky toe into chill out ambience. Staalplaat. TJ.

PELICAN DAUGHTERS - Bliss CD

Funny, but with the exception of myself and the people at Silent who released it, no one seems to have liked the *Pelican Daughters* first release, *Fishbones and Wishbones*. For awhile there, practically every record store I went to had a copy of it staring up at me while I browsed the bargain bin...a shame actually, because I still stand behind it as a highly original and well-thought out release. *Bliss*, on the other hand, strays a bit too close to some of the poor-mans ambience now being released in droves by Silent (including Cascones own *Heavenly Music Corporation*). Slow to start, and even slower to evolve, *Bliss* is overrun with resonating synth tones that lazily float in the air like a feather, land softly, and make absolutely no dent or impression. The dubbish bass lines, ethnic pinched percussion bits, and occasional quirky noise or vocal sample, can't pull this out of it's deep minimalistic slumber. Now *this* is one I expect to see in the bargain bin... but hey, while your there you might want to pick up the cheap copy of *Fishbones and Wishbones*! Silent. JM.

PEOPLE LIKE US - Lowest Common Dominator CD.

Yikes, this is some nutty stuff...a crazy concoction of layered loops, collages, and surrealistic cut and pastes. Not fast moving like *Negativland* or *The Tape Beatles*, but rather slower, evolving realms of sound incorporating everything from German polka music, romantic table side guitar musings, marching band music, weird commercial dance and 70s style organ music, vocal snippets, and a slew of unclassifiable sounds and noises. The second half focuses less on the above and spreads things out with lengthier tracks of cryptic experiments and quieter, still surrealistic in fashion, sound puzzles. The whole CD is nicely put together and intelligently done, though it's quirkiness may not be a style that suits everyone. Staalplaat. JM.

PEOPLE LIKE US - Guide to Broadcasting 3" CD.

Works as a tasty introduction to the bizarre world of *People Like Us*...*Guide to Broadcasting* featuring similar material to *Lowest Common Dominator*, though focusing on television. Not an attack per se, simply a carefully chosen and edited collection of facetious commercial, TV show, and instructional record snippets. All samples on these two tracks are brief, but are sewn together quite ingeniously. *People Like Us* seem to have a knack for finding the banal and giving it an exaggerated importance... unrelated sounds put into a context where they become surreally related. This is fun stuff, fans of *Sylvie* and *Babs Hi-Fi Companion* by Nurse With Wound, or

other collage oriented projects will certainly get their kicks. Staaplaat. JM.

PHAUSS - God T Phauss CD.

A dreadfully minimalist work that I find pretty difficult to appreciate. Despite their intentions "a short history of acceleration and deceleration, of distortion and purification" *GodTPhauss* fails at all levels. Maybe it's me, but I find I just don't have the concentration or frame of mind to sit through fifty some minutes of simple tone reverberations slowly being drowned out by crackling, frazzled frequencies I listened to this three times wondering just what it was I was supposed to be doing with myself the whole time. Sorry, but I guess I miss the point. Silent Records. JM.

PITCH SHIFTER - Pitchshifter Vs, The Remix War CD.

Further exploration of the hi-tech sound of the *Desensitized* album, with *Therapy?*, *Gunshot*, and *Biohazard* doing remixes of the cuts "Triad" and "Diable" respectively. *Desensitized* wasn't my favorite effort from *Pitchshifter*, I thought it was too worked over, too hi-tech with all the Midi stuff, too inorganic for me - (there's nothing like the ominous hiss buildup at the beginning of "Landfill" from the *Industrial* record.) *The Remix War* goes even further into the hi-tech hip hop territory, with bashed-up, adrenaline charged re-mixes that are a sort of dance industrial like *Front Line Assembly*, sure to appeal heavily to all who were pleased with *Desensitized*. This almost sounds like something from Wax Trax - *Revoluting Cocks* or even *Murder Inc.* Not awful, not bad, by it didn't really grab me by the throat either. Earache. VH.

JAMES PLOTKIN - Swimming Against 7".

Another strong release by Michigan's Alley Sweeper, this one featuring three guitar pieces by

OLD member James Plotkin (OLD being a hybrid of hardcore, noise, and electronics on Earache Records). Really beautiful stuff on the first side with wonderfully constrained guitar reverberations that waver and vibrate in a serene slow motion time lapse. Side 2's "Dead Soul Surfing Parts 1 and 2" go beyond any guitar sounds I've ever heard...in fact if it didn't say "3 pieces via guitar" on the cover I'm not sure I would believe it. Some serious effects are used in both sections, part 1 being comprised of repeating, slightly choppy and slightly rhythmic tones that swirl, chime, and break apart in small patterns. Part 2 is a mixture of chatters, echoey repetitions, and graven atmospheres. Very nicely done....I'm dying to hear more. Alley Sweeper. JM.

PREDOMINANCE - White Ashes CS.

Well, this is the third release I've heard from Germany's L.O.K.I. Foundation and I must say my expectations have been exceeded. The packaging has been top notch across the board - this one coming in a white cardboard box with inserts, and the music nothing short of incredible. The thing is, there's nothing complex about the releases I've heard, the formula has been simple: asphyxiatingly dark, atmospheric walls of sound played out in an almost monotone fashion...slow moving but intensified by the subsequent bleakness and desolation. I'd hardly say that power electronics have had their day in the sun, but bands like *Predominance* and the like have taken it to a whole new level (post-power electronics?). The techniques are similar, the approach quieter and more gloomy, still every bit as intense yet without the violent or threatening overtones. In addition to the above, *Predominance* adds a slow (and I do mean slow) vocal accompaniment, and, in the first two tracks, even some samples taken from the Chinese movie *Raise the Red Lantern* (a poignant

cello intro and operatic female voice). The juxtaposition of their shining beauty and *Predominance's* deficiency of borders on genius. This is where its at guys... if you don't believe anything else you read in this silly rag, believe that. L.O.K.I. Foundation. Available from Anomalous in the US. JM.

PRINCESS DRAGON MOM - Man on Silver Mountain 7".

You would hardly guess to listen to it, but P.D.M. features Warren Defever of 4ADsters *His Name is Alive*. Now, it's been some while since I heard an album from them, but I can't imagine they sound anything like this: frantic cut ups of concrete noises, discordant bursts of unplaceable sounds, feedback, radio transmissions, old records - all thrown haphazardly together in one hell of a freaking messy concoction. That's side A. Side B is even wackier. What is initially a short jam of sludgy punk-ish rock soon turns into a free for all noise-o-rama, with cymbal clashings, feedback, guitar abuses, and God knows what else vying to be heard over the racket. What the hells wrong these people?! Alley Sweeper. JM.

RAISON D'ETRE - Enthraled by the Winds of Lonliness CD.

Among the myriad Swedish electronic bands, *Raison D'etre*, along with *Deutsch Nepal*, have propelled themselves to the leader of the pack. *Enthraled*, their second CD release, forges new ground by adding a more sensual and romantic element with less of the overriding religious aspects so prevalent in their first CD, *Prospectus 1*. That's not to say this CD is lacking in darkened spirituality, because it certainly has its fair share of that (particularly on "In Loneliness" (sic). *Raison D'etre* has simply broadened its compositional palate by adding richer and more varied string orchestrations and accompaniments.



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RAISON D'ETRE - Conspectus CS.

Re-workings and re-mastered versions of previously unreleased material that's a must for **Raison D'Et're** completists and followers. Side one contains works from 1991, side two 1992 and 1994. The progression is evident, though not as much as one might expect, earlier works are generally more ambient, more reliant on processed frequencies and transmissions (voices from the radio, signal drops), and simpler/sparser arrangements (one track borders on Koner-esk minimalism). Newer works show an introspective mind frame, more spiritually bent, with a lush sound and an increase in complexity. Interesting to compare this to more current releases and gain a perspective on how Peter's amazing music has developed over the years. Well worth having. Old Europa Cafe. JM.

RAKSHA MANCHAM - Ghazels CD.

Ghazels is the third release for the ambitious Belgian group **Raksha Mancham**. As with previous releases, it is dedicated to the preservation of endemic cultures, this time focusing on the music of North Africa and the Middle East. For *Ghazels*, they have teamed up the "Berber musicians of Libya" and brought with them an unbelievable list of instruments: everything from Moroccan and Tunisian hand drums, an electric fretless guitar, cattle bells, congas, cymbals, a West African harp flute, woodblocks, an Egyptian double bamboo flute, various metallic percussions, claves, and so on and so on - over 40 in total. With that one would expect the music to be cluttered and haphazardly arranged. In actuality it's constructed beautifully and carefully polished, a set structure often set forth by a driving bass guitar riff or forceful tribal percussion. It's layered and rich, with the above instruments providing a wealth of Middle Eastern and otherwise exotic instrumentation. The vocals are low, offered in a spoken/sung manner, and delivered with conviction and raw emotion. This is awesome work and by far their strongest to date, giving me much hope for future releases. Also comes beautifully packaged complete with a map and lots of liner notes. Highly recommended. Musica Maxima Magnetica. Distributed by Subterranean. JM.

RICHARD RAMIREZ - Certain Cruelty CS

Two sides of insane noise riddled with jolting feedback, crackles and hisses, blurts of sampled undecipherable voices, and kamikaze dives of frantic knob-turning processed noise. Extremely potent and jarring this thing comes at you like a barrage of machine gun bullets only the hardcore will be able to take this in one sitting. But hey, if I can do it, so can you! Slaughter Productions. JM.

RAPOON - Fallen Gods CD.

Robin Storey is quickly amassing quite a discography, *Fallen Gods* being his fourth full length CD since leaving **Zoviet France** not long ago. I've gone back and forth on **Rapoon**, drooling over the near perfect *Raising Earthly Spirits*, but remaining lukewarm to his debut *Dream Circles* and the third release *Vernal*

Crossing - two listenable CDs, but sadly lost to an overuse of looped percussion. *Fallen Gods* falls somewhere between them all, still suffering from an excessive employment of loops, but successfully framing it among the same echoey and droning textures that makes **Zoviet France** and *Raising Earthly Spirits* special. The sounds are fleeting and dreamlike, transcending boundaries and ascending from the farthest reaches of the Earth. The percussion, looped as it is, is hypnotic and lush, culling its influence from several known cultures, and some yet to be discovered. The eleven minute title track is vibrantly exotic and spiritually uplifting and features some of the most potent and hallucinogenic work of all his releases. Nothing else on *Fallen Gods* reaches quite the same heights (though the percussionless "Breathing Gold" comes close), but it still remains a superior release that's worthy of your time and money. *Comes with a coupon for a 50 minute DAT of unreleased music! Soleilmoon/Staalplaat. JM.

RELEASE YOUR MIND - Various Artists CD.

One of the more diverse collections to roll down the pike, *Release Your Mind* is an eclectic introductory sampler for up and coming releases on the Release label. Some names you may recognize (**Merzbow**, **Red Lorry Yellow Lorry**, **Namanax**, **Dead World**), while others may be entirely new (**Room 101**, **Tearbox**, **Malformed Earthborn**). Regardless of what you're into, to not find something to like in here would be a difficult task - from the post - **Fields of the Nephilim** gothic rock of **Love Like Blood**, to the "death-techno" of **Tearbox**, to the erotic Middle Eastern percussion of Australia's **Trial of the Bow**, this is a fine place to explore sides of music you otherwise wouldn't glance at. Because of its diversity, *Release Your Mind* works most effectively if taken piece by piece rather than on a whole ... but do as the title suggests and chances are you'll walk away enlightened. Relapse/Release. JM.

JORGE REYES - The Flayed God CD.

The newest release from this outstanding Mexican musician sees him in his most traditional mode yet. Foregoing the usual synthesized accompaniments, Jorge has instead decided to concentrate on purer forms of instrumentation: rain makers, pot drums, flutes, digeridoos, and various wood and percussion instruments. While these are hardly new for Jorge, they've rarely been showcased as much as they are on **The Flayed God**. And while the result is certainly interesting on a sort of anthropological level, musically listeners may find themselves a bit bored by its rather purposeful simplicity. In fact, it wasn't until the ninth or tenth song that I really found myself drawn into this release - and that's a rarity when listening to a Reyes disc. To his credit the last twenty or so minutes sees the sounds and structures becoming more complex and involving - but it's not quite enough to pull this out of the category of "slight disappointments". Staalplaat. JM.

RUNES ORDER - The Land of Silence CD.

Runes Order is one of several Italian bands just starting to break out onto the scene and with fairly good reason, though its sole member Claudio seems to do better work as a member of **Atom** **Infant Incubator** than on his own. Still, his second CD, despite some problems, shows a relatively promising future. Not half as gloomy as the titles or cover art may lead you to believe,

The Land of Silence is actually quite listener friendly (almost too much so) and optimistic. Beaming electronic rays burst through a cloudy gray atmosphere like strands of sunlight shining through on a rainy day. The choral like synth is radiant and bordering cosmic but ultimately too simplistic - Claudio's technique just too apparent. Particularly dismal are the tracks that incorporate beats - the weak "New Golden Age" or "Tears in the Snow". Previous cassette releases have showcased a much darker, more mysterious side, and that for some reason, has been omitted from *The Land of Silence*. Why? Don't get me wrong - this isn't a bad release, there's plenty to like - just nowhere near as good as I've seen him do. Sempiterna Mutatio (a division of Hic Sunt Leones.) JM.

SALT - "Re-Active" 7".

Hard to remain unbiased here, seeing as how Stefan Alt (aka **SALT**) designed the cover for the issue you're holding in your hand right now! No matter how you look at it though, this is a pretty decent offering of power electronics. Side A starts off with what sounds like a slowed down sample of a running engine. The subsequent rhythms struggle to remain constant, but screams of bristling destructive noises come roaring through, interrupting anything and everything going on beneath it. A female voice appears every 30 seconds or so with some distorted, untranslatable garb, but it too quickly gets buried. Side B (or maybe it's the other way around?) is openly more rhythmic, with balls of frazzled electronics bounding to and forth in a dance of static energy. So frayed sounding it's almost as if you'd get shocked if you touched it while playing. On blue vinyl. Ant-Zen. JM.

SCANNER - Mass Observation CD.

Scanner...aka one Robin Rimbaud...uses a state of the art scanner (thus the moniker ...wink wink) to pick up a vast number of transmissions on varying wavelengths: private telephone conversations that range from cordial and friendly to sexual or mildly abusive, anonymous beeps and assorted digitary emissions, satellite transmissions, and even, if conditions are right, conversations between astronauts and earth. Amidst these static modulations, the music that **Scanner** lays down borders on either trippy techno or dwells into chill-out ambience. Depending on the track, it can either be the focal point, or it can lay subtly low, the pirated noises taking front and center. A sonic equivalent to peeping tom and the ultimate in voyeuristic listening! Licensed by Soleilmoon. JM.

SCHLOSS TEGAL - Oranur III "The Third Report" CD.

Oranur III, **Schloss Tegals** second CD following the *Grand Guignol*, may throw some for a loop as it moves away from the gruesome morbidity of that release and into deep space terrain. One of several CDs this issue to revolve around such a theme, *Oranur* is in-arguably the most disturbing and most original, and consequently most interesting. Based on the theories of philosopher Wilhelm Reich and his encounters with UFOs, *Oranur III* still retains much of **Tegal's** trademark sounds, despite its seemingly drastic theme departure: melting "documentary" vocal bites (in this case people recanting their UFO encounters and experiences), sweeping layers of cold electronics, and an extremely dark underbelly of paranoid delusions and terrifying reality. Indeed, lest anyone think that **Schloss Tegal** may be at a loss for disturbing material, need only

listen to "Coital Affirmation", in which "starts with the penis being inserted into the vagina" is eerily repeated and manipulated over a layer of buried moans and whispery synthesized throbs. The rest of the CD is itself a journey into the paranormal, as a bizarre array of de-humanized sounds are used to evoke images of massive space ship landings, late night visitations by strangely formed beings, and terrifying ordeals on alien dissecting tables. Par usual, **Schloss Tegal** offers little comfort to it's listeners, choosing instead to put them in a front row seat while they do their best to shock and discomfort. No question this is their best release yet. For collectors, the LP version of this is beautifully packaged and very well laid out - well worth getting both. Interzone/Artware Audio. JM.

S-CORE - Sediment CD.

Difficult to say exactly what is going on here as far as instrumentation....but whatever it is, it packs quite a sonic punch. Feedback maybe? If so, it's extremely manipulated and processed...not to mention very saturated and dense. At times, as in "Blind Alley", it's like putting a stethoscope up to the walls of a busy factory. Giant walllops of noise churn methodically with circular feedback chimes ringing away delicately underneath. It's a wonderful juxtaposition that's laid down in such a subtle way that to not pay attention is to almost miss it entirely. The rest of the material ranges from being overtly noisy and/or industrial ("Meander", "Dull Pain", or the monstrous "Endocrine") to quietly concrete ("Dormancy"), to unstable, indescribable and manipulative ("Bulimia"). What half these sounds are exactly is anybody's guess...but I'm content to sit back and bask in the discomfort that they provide. Noise from Japan as opposed to Japanese noise? Recommended. God Factory - licensed from Staalplaat. JM.

SCORN- Evanescence CD.

Scorn shies away from their old style of sludgy industri-metal into a more dub-oriented ambient arena - something which they've only hinted at in previous releases. The result? Extraordinary. In fact, if I made up such a trivial thing as a "Best of '94" list, this surely would rank in the top 5. With ingenious programming by Harris and Bullen, *Evanescence* is a virtual labyrinth of sound in which to get lost. Descending dub bass lines and contagious rhythms are augmented by hypnotic loops, colorful melting tapestries of sound, and soft, whispery vocals. In the dreamy and seductive "Exodus" a didgeridoo hums gloriously along side a chugging tribal rhythm in a series of winding and interconnecting dark passage ways. Fantastic. This is one you won't want to miss out on kiddies...trust me. These guys not only redefine ambient dub, but set a standard so high that noone could possibly come close to touching it. Earache. JM.

SCORN - Elipsis CD.

Re-mixes of the *Evanescence* CD as done by **Scorn** themselves, **Coil**, **Bill Laswell**, **Scanner**, **Meat Beat Manifesto** and some others. I've never been a huge fan of re-mix albums simply because what they offer usually isn't that much more than the original release - just extensions of what you've already acquainted yourself with. *Elipsis* suffers a bit from this (or maybe I've just worn myself out on some of these tracks), but overall, the artists take what was already complex material to new heights and levels. These are solid re-workings that complement the brilliance of *Evanescence* perfectly. Reward for best re-mix

goes to Laswell...brilliant shit, no ifs, ands, or buts. Earache. JM.

PAUL SCHÜTZE - The Surgery of Touch CD.

Three long pieces that clock in at about 20 or so minutes each - aggregates of the same noises we've come to expect from **Paul Schütze**. However, having all the right noises, samples, processing, synths, effects, and textures does not a good disc make - horrors!. The music is presented at the same level of intensity throughout, no sense of drama, no real goal to the proceedings; "here is the noise, now let's string it all together, not too much, not too little". It comes off kind of sterile and distancing rather than warm and welcoming. This is all too bad, because most of the sounds have potential - we're rooting through **Schütze's** closet full of neat noises (?). The one standout piece is the third track, which seems to concentrate more on one sound - holding my interest a bit more than others, oddly enough. It may be good if you're half asleep...or maybe just trying to get there. **Sentrax**. Distributed by D.O.R. (Infinity) PO Box 1797, London E2 4TX, England. TJ.

PAUL SCHÜTZE - Isabella, the Oblivion Seeker CD.

The master returns with more great stuff - a soundtrack to a movie - therefore he is in soundtrack mode, more preferable than the noodle mode of *The Surgery of Touch*. The atmosphere is much like his first CD *Deus ex Machina*, or even *Annihilating Angel and Regard: Music by Film*. The music is orchestral - symphonic arrangements and samples of classical instruments. **Schütze** describes two traditions he is emulating, "European Romantic style melodic pieces" and "stylized pieces with an Arab flavor" - then other pieces showing conflict of the two.

Parts of this sound to me like they would be good accompaniment to *Blade Runner*. These have a more dramatic feel and hence are more rewarding than material on *The Surgery of Touch* by a wide margin. SDV-Tonträger, Neusser Strasse 119, D-40219 Düsseldorf, Germany.*ed. note SDV, from what I have heard is now defunct, so look for a possible re-issue from Staalplaat. TJ.

SILVERMAN - Dream Cell CD.

Silverman is **Phil Knight** of the **Legendary Pink Dots**. He uses analog and digital keyboards and processing, sampling, ambient feedbacking, performance cut-ups, arabic percussion, environmental manipulations, bottle and bicycle installations, to quote from the liner notes. The analog equipment is probably what gives much of this an old-style moogey spacey 70's flavor - the more electronic oriented

sketches are neither lush nor stereotypically ambient, but do have a muted feel overall. Some pieces are a little harsh with scraping-feedback noise, some have percussion accompaniment, some electronics noodling, a moogey meditation piece, a couple loopey **Nocturnal Emissions** nonsense pieces. There isn't very much here that would cry for you to pay attention to it, in my mind. Terminal Kaleidoscope, Postbus 38253, 6503 AG Nijmegen, Holland. TJ.

SSHE RETINA STIMULANTS - Hadaka 7".

I guess the only good thing that came out of the **Sigillum S** break up (or are they purposely laying low??) was the fact that we are treated to the new off-shoots of old members, **Sshe Retina Stimulants** being one, **Ashes** being the other. Of the two S.R.S. are closer in style to **Sigillum S**, darker and more forceful than the comforting ambience of **Ashes**. On this particular release S.R.S. uses a series of treated shortwave satellite frequencies that end up playing like a bad experience with a dentist's drill. Phasing out between highs and lows, tones and frequencies hover, buzz and chime, then drop off, only to be replaced by another incoming signal of similar nature. Side A lays a foundation of looped signals that push to the forefront by tracks end, side B is openly more "melodic", using the same signal sources, but with more care and greater attention paid to sculpting a musical (as unconventional as it may be) piece. This is too uncomfortable to make me wish for a whole CD, but it's just right for a 7". Ant-Zen. JM

STARS OF THE LID - Music for Nitrous Oxide CD.

Produced without the use of keyboards, and recorded on a four track, **Stars of the Lid** is quite an impressive debut for the band and for it's fledgling label, **Sedimental**. Though it's perfectly

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capable of standing on its own two feet, immediate reference points can be made to E.A.R., Main, or select Jim O'Rourke recordings... mainly because of the abundance of guitars used to produce its sound. In a series of drawn out passages, ubiquitous timbers of treated guitar ambience roam the hazy fields of day dreams...falling softly into the foggy, slumberous stage where consciousness and unconsciousness meet. Lots of backward effects and loops are applied to the multi-toned guitar notes, shaping and processing them until they drift and drone in a luminous and drugged ambience. Totally mesmerizing, this will probe deep into the mind where it proceeds to build a soft little nest in which it can grow. Recommended. Available for \$10ppd (US), \$12.00ppd (elsewhere) Sedimental, c/o Rob Forman, P.O. Box 4144 Austin, TX. 78765 USA.

STRATUM TERROR - Germinal Chamber CS.

High caliber electronics recalling the golden days of *Sigillum S*...if not more intense!! Heavy rhythms drive this forward, but a generous mix of tortured noises and general mayhem are what make it work. Chilling, nightmarish layers of keyboard sounds are interspersed with bass-heavy or punchy panzer-like percussion, distorted vocals, some light feedback, and harsh textures coming from all sides. There's an absolute ton of things going on here, the music constantly moving into different directions and operating on a variety of levels, switches from brooding ambience to frenzied cyber tech happening in the wink of an eye. Bordering on brilliant, this keeps getting better and better with each listen...essential. *A side project of Peter Anderson (aka *Raison D'Etre*)...which might explain it all. Old Europa Cafe. JM.

SUCCULENT BLUE SWAY- Soundtrack CD.

Succulent Blue Sway is the side-project of *Shinjuku Thief*'s Darrin Verhagen and Franc Tetaz, two respectable musicians with a knack for composing eerily atmospheres and discomforting listening environments. Created for the Vis a Vis dance Canberra (assumingly an Australian based dance troupe), *Succulent Blue Sway* is a high tech fusion of ethno and techno beats, melodic and romantic orchestrations, and a host of off-centered noises ranging from sub-aquatic sonar bleeps to lock groove crackles to the assembly line rhythms of a washing machine. Marrying chaotic and random noise bits with more structured compositional movements and instrumentation, *Soundtrack* is extremely tightly-woven and manages to flow brilliantly, segueing comfortably from mood to mood and from tempo to tempo (the two go hand in hand really). At times the sound is grandiose and filmic, as in the dramatic "At the Emperors Mercy", other times it's more seductive and sensual as in "DNA Loop" or "Ambient Fear". As CD closers, both "Virus" and "Pandaemonium" leave sizable impressions with their barrages of noise and frantic energy. Hard to characterize on the whole other than to say that it's extremely well done and very much recommended. Dorobo. JM

TCH- Abutilon MCD.

Dorobo's getting quite a track record with yet another fine offering of high quality electronics. TCH aren't all that dissimilar to label mates *Black Lung* and feature some of the same filmic, contemporary music punctuated with moody voluptuous overtones and a rhythmic, mildly

percussionistic, base. It never gets quite as agitated or furious as *Black Lung* can get though, and typically moves at a much slower pace. There is also a dreamier and more intimate aspect to TCH - "Sacred Morbus" is lavishly layered with some poetic violin musings, adding just the right dosage of sensual bongo and percussion sequences that it comes across as forlorn and passionately romantic without being sappy or drippingly sentimental. TCH are not without a darker and more foreboding edge however, as exemplified in "Fleshnet", with its crackles of lightning and ominous cathedral like keyboards, or in the opener "Claire's Dream" - a hallucinatory sequence of sampled voices (both childish and adult), schreeches, orchestral fiberings, and thick compelling rhythms. Very memorable work that's carefully constructed, intelligent, and coherent. Dorobo. JM.

TESENDALO - Entwurf I & II 7".

Really nice work that fits snugly amongst other Drone Records releases - two long passages of vapory drones, with transient, more radiant sounds drifting into and over its base. Short but sweet. Only 200 made - good luck. Drone Records. JM.

THEME: BEAUTY - Various Artists CS.

This comes packaged in a beautifully crafted sturdy cardboard box with gold etching on the cover and a superb insert on the inside. Bravo!...rarely have I seen such detailed craftsmanship and care put into a cassette release...and it's wonderfully refreshing to behold. But I guess when your theme is beauty...packaging to stand behind its title is a must. At any rate, ...with the exception of *Stone Glass Steel* and *Psychic TV*, all of the artists featured on this release are from the Toronto area (where Beautiful Records is based) and most I'm unfamiliar with (*Parade*, *Mouth 392*, *Auracle*, *A.S.A.*, *Signal 30*, *Rabid Ear Test*, and *All Broken*). Of the seven of these bands *Parade* and *Rabid Ear Test* are unquestionably standouts - the former with a lonesomely romantic and gothically twinged guitar piece that reminds me a bit of *Love Spirals Downward* or some other Projekt type band, the latter with a relatively serene piece of wistful keyboard ambience and sepulchral noises. As a whole, *Stone Glass Steel*'s "Beyond Skin Deep" is the best track here - starting off with a sample of a carefully guised manipulation of a certain well known British guitar band (I'll leave it at that - don't need anybody getting unnecessarily sued) that soon gets washed away into atmospheric drones and sustained floating timbres. Surprisingly awkward is the almost "poppy" offering from *Psychic TV*...albeit, a well crafted track (Genesis' one of a kind vocalizations with some xylophone and oboe accompaniments), but a bit out of place amidst the rest of the synth heavy offerings found here. At any rate, *Theme: Beauty* is a solid enough release that the upcoming *Theme: Desire* CD should be highly anticipated. Speaking of, Beautiful is currently accepting submissions for all future projects, so interested parties would be smart to write. Beautiful Records. JM.

THIRD GLOBAL VAGINA TORTURE. - Terra Lingua CD.

Despite what the name might suggest T.G.V.T. (as they are better known) are not some third rate *Whitehouse* rip-off band. Quite the opposite really, choosing instead to share the same ritualistic circle as *The Hybrids* - though T.G.V.T. are more varied and intermittently peek

into the bleak, noisier world of industrial ("Cemiterion Oriental"). Like *The Hybrids*, what concerns T.G.V.T. most is rhythm, rhythm which can stem from a variety of sources - flat out percussion based ("Tribal Tongue", "Soil of Abyss"), the hypnotics of a loop (the politically twinged "Mother Father Blood'n Guts"), the pulsing vibes of a factory machine, or the flowing gentle characteristics of the human voice ("Memorandum"). Exotic noises, tribal mannerisms, and methodic melodies are molded in, unravel slowly, then pay off as the sound escalates in complexity and richness, the initial base becoming awash in a celebration of ceremonial darkness. Why haven't more people discovered these guys? Hyperium - available from Projekt. JM.

TONART - Vier CD.

Tonart is an ongoing project of Jörg Thomasius, who for this, his fourth release under *Tonart*, has employed the talents of sound artists Andre Ruschkowski and Lars Stroschen. This harks back to the early experiments of *Dokstader*, *Cluster*, and the like, creating eclectic compositions and soundscapes that are in a constant struggle to not be classified or easily definable...and succeeding rather well, thank you. The music offered on *Tonart Vier* squeezes an entire spectrum of colors out of its micro-realm. On the CD opener the hue is sunny and vibrant, lucent electronics chirping and bleeping in a content harmony. Move down to track eight to find this CD has slipped into a much darker mode...deep rumblings and cosmic waves casting an ominous pall. Despite it all, *Tonart Vier* has a solid cohesiveness, each artist recognizing the power of the naked tone or frequency and the amazing dynamics that they can display when it's done well...which this is. Off Scale c/o Jörg Thomasius, Auguststr. 19, D-10117 Berlin, Germany.

TORN CURTAIN - Torn Curtain CD.

I'm not sure this is a new release by my favorite group *Mauve Sideshow* or another project entirely - the CD case only gives the above title. The case also reveals a personnel change - the whispery spacey vocalist/synthiest Treva has been replaced by vocalist Sheila (temporarily, so says the catalogue from which I obtained this CD). The other member, Dusty, is still present with his signature mellotron, effects, and feedback. Sheila's voice has the same high pitched otherworldliness of Treva, but is a touch more operatic. The primary instrument is the mellotron which I believe is used more extensively here than on any of the other *Mauve Sideshow* releases. The dominance of the instrument reminds me, in some places, of early-to-mid 70's *Tangerine Dream*, in other times of the apocalyptic attack mellotrons of early *King Crimson*. The music is a bit less lush and full than the last *Mauve Sideshow* release - a disappointment, the absence of Treva and her electronic work a factor perhaps - and closer to earlier releases or *Kangaroo Kourt*. The mellotron is layered, processed, and textured with Sheila's voice warbling over the top, itself processed with much ethereal echo - can't pick up the lyrics though. This combination is used on three of the four tracks; the first track is actually a series of smaller sketches, which *Mauve Sideshow* has employed before. Track number two begins with a swirl of harsh electronics and feedback, then eases back into the mellotrons. The mellotrons and voice wander quite a bit and it's hard to find a theme to the pieces - almost like a backhanded ambience - it's

busier than pure ambience, but has the same entrancing/trance-out potential. I have to say I didn't like this release as much as *Meet Me in the Wasteland*, which had more structure and more to sink my teeth into. One of the groups I'd kill too see live, anyway. At 38 minutes this CD also too damn short. Ventricle (distro thru Forced Exposure). TJ.

TOTAL CHAOS - Cosmotopos LP.

I kind of feel sorry for bands like this...they send an LP all the ways from Greece...all excited, maybe I'll give it a good review and they'll get lots of responses...all their hard work will finally pay off and they'll be catapulted to stardom! (yeah, sure...as if that happens with stuff I give good reviews!). Well...not only do I not like this, but I lost their address so...I guess they'll just have to wait. Sorry guys! Anyways...musically it's sort of mid-80's synth pop with a bit of a bizarre/darkish edge...real basic synth bleeps and moderately funky basslines, complete with drum machine monotony...certainly not representational of the style of music their name suggests (which I guess is techno). My Greek grandmother has been trying to get me to listen to Greek music since I was about 12 and I still haven't found anything I liked. Total Chaos Records. JM.

TOY BIZARRE - KDI DCTB CS.

Quirky/organic sound explorations that sound like a mixture of *Small Cruel Party*, *Organum*, tiny bits of *Zoviet France*, and even smaller bits of *Vromb*: varying degrees of rumblings, bangings on assorted things, feedback, echoes and other forms of processing, sonar bleeps, transmissions, some noises that sound like beetles eating their way through a leaf, some like they're coming from a tunnel or tube, and a ton of other organic noises taken from who knows where...offered either in short skits (30 seconds or so) or etched out into longer, more hypnotic pieces - 3 minutes and up. Instrumentation and sources are listed and include everything from guitar, pencil and paper, amplifier frequencies, tape noises, glass, pebbles, recordings in a swimming pool (how does that work I wonder?), a trumpet, "interferences" etc...you get the idea, or maybe you don't, I'm not sure that I do! Anyways, it's strange stuff...almost surreal in parts, and certainly challenging. Datapanik Controle. c/o Cédric Peyronnet. 5 Impasse des Moineaux 87100 Limoges, France. JM.

TRANCE - Notre-Dame de L'oubli 7".

Three facets of *Trances* sound, the title track an improvised solo guitar piece of gentle scrapings, string flickings, and eery delicate chimes. Side B's "Spirit Monologue" is also an unedited solo piece, but abandons the guitar and utilizes vocals, drums, whistles, and a recorder. Recorded on one track, it's a playfully dark romp of intermingling sounds that slowly build and come together as one. "Xenophobia" is a live piece by the performance group *Torture Chorus* (whom Mason performs with) and features Sam from *Nimrod* on drums, Elden M from *Allegory Chapel Ltd.* on keyboards and Shintani from the *Rapes* on vocals. Considerably more ferocious than the other two tracks, thanks in part to the strained yells of Shintani and the tribal crashes of Sam's drumming. Mason contributes some guitar swirls and slices of noise to add more depth and texture (some of which was added later to "spice things up"). Fairly strong material and another testament to the talent of Mason. Fourth Dimension Records. JM.

TRIAL OF THE BOW - Ornamentation MCD

Relapse seems to have discovered a nice little gem they can call their own....Australia's *Trial of the Bow*. If you have the *Release Your Mind* comp then you've probably heard them already, their featured track surely being one of the best on there. You'll find it here too... sandwiched in between three other tracks of similar, percussion driven bliss. An exotic, ethnic aura permeates throughout this CD as tanpuras, moroccan drums, sitars, a medieval harp, bells, acoustic and electric guitars and a myriad other instruments are woven together in a rich tapestry of seductive rhythms and delicately charismatic instrumentation. Parts of it reminded of newer *Voice of Eye*, synthless and with much of the percussion played in a similar manner...but *Trial of the Bow's* sound is more ethnic and a bit cleaner, not mixed with the noisier hand made instruments that *Voice of Eye* utilizes (this is not offered in criticism of the wonderful *VoE*, only an observation). At only 27 minutes, I want more...**recommended**. Release /Relapse. JM.

ULTRAVIOLENCE - Life of Destructor CD.

A techno record on Earache Records? Seems inconceivable until you put it on. As Johnny Violent likes to remind us, he is a "hardcore mutherfucker" - as repeated in the song bearing that very same moniker. Indeed he is that - laying out 10 songs of blistering 1000mph robotic techno that's next to impossible to move your feet to... that is unless you consider having an epileptic seizure the next dance craze. Albeit, *Life of Destructor* is some extreme stuff and actually a blast the first time you listen to it. After that the novelty wears off and you're left wondering what it is exactly you're supposed to be doing the whole time. On a whole, it remains too impersonal and cold to evoke any sort of emotion, and the constant thumping beat merely begins to grate on your nerves. On a 12" I can see it, but a whole CD's worth just doesn't seem justifiable. Earache. JM.

USED - Used 7".

Used doesn't quite fit into the scheme of what A.D. is about...but it's got Steven from *Yen Pox* in it, thus a review. 'Tis quite good for what it is - sludgy rock full of off-key chords, yelled (buried in the mix) vocals, and drum bashing (since been replaced by a machine). Swirling guitar effects and high end screeches (a la *Chrome* or *Helios Creed*) add an underlying chaotic element to it's already loose structure. No *Yen Pox*...but then, what is? PO Box 419, New Paris IN. 46553. USA.

VIVENZA - Aérobruitisme Dynamique CD.

Listening to this CD by French artist Jean Marc Vivenza is like standing on the runway of New York's La Guardia Airport during peak take off time - which perhaps is the idea, the underlying motif being aerodynamics and things associated with. It's sweeping vista's of dense engine sounds are instantly captivating and thrilling, with lofty rushes of sound shooting from speaker to speaker in energetic spates. Revving turbines gather power, prepare for take off, then jettison off into the sky at warp speed...eventually plummeting back to earth in a searing ball of white hot heat. Surround-a-sound noises pitch forward, plunge backwards, dive and spiral. In "Objectivité de la Terre" a low level industrial loop is set, then is attacked by warping and antagonizing symphonic outbursts and dynamic concentrations

of off-white noise. The closing track, "Transfiguration Aérofuturiste" takes us into the future of airplane travel, conjuring up images of fluttering space ships and busy alien construction sites. Really wild stuff that's energetic, vital and indispensable. Electro Institut 27, rue Nicholas Chorrier, 38000 Grenoble, France. JM.

VOICE OF EYE - Sprocket 7".

With only 250 copies made, this sadly may have passed many fans of *Voice of Eye* by. Of the four tracks to be found, three were recorded in the "Redwood Empire on the Coast of Northern California". As such, the sound is surprisingly *un-Voice of Eye* - more organic and rawer. Gone is the usual percussion (but not rhythm) in favor of a more eclectic collection of sound sources: a '77 Chevy Van, a bicycle, spring thing (home made), wind, sticks... plus the more conventional voice and bass guitar. The trademark drones are still present, but the focal point becomes the loopy clangs and strangely alluring noises. The last track, simply titled "Bike" lists a bicycle as it's only source of instrumentation...but they get so much out of it that it's next to impossible to believe. But then I remember...this is *Voice of Eye* were talking about, and anything is possible. Amazing...I wish you all the best of luck tracking it down. Drone Records JM.

VOICE OF EYE/LIFE GARDEN - The Hungry Void Volume One: Fire CD.

This disc is by two of the greats of the post-industrial-with-a-twist-genre. No, this ain't a split CD, this is a collaboration - the combined and enormously competent members of two groups cranking out a fearsome moaning and droning. The types of rhythms that were heard on the most recent releases of both *Life Garden* and *VOE* are absent, but are not missed. The pieces are mostly jam-like droning and rumbling slabs of breathing - hard-edged ambience that would put *Lustmord* to shame; a multi-textured surging of several instruments blown, bowed, or otherwise played at once (wind, string, percussion, found and homemade instruments). The exception is track 8, which is flute or woodwind based, but does not groan out at the end. Accompanying are haunting non-lyrical vocals (moaning, humming, chanting etc) by Bonnie, Su Ling, and David, and noodling from other instruments in the background. No keyboards or samplers to be found. While *Lustmord* draws their energy from the netherworld, *Voice of Eye* and *Life Garden* draw their energy from the physical world - like *O Yuki*, this music breathes and lives as if animated by, and is in touch with, the spirits of living things (as well as rocks and soil, and the elements). How many adjectives can you cram into one sentence? Cyclotron Industries/Agni Music. TJ.

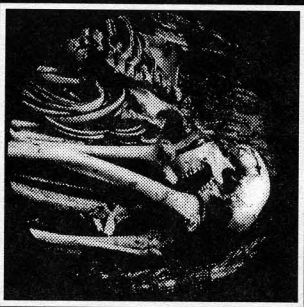
VOND - Selvmord LP.

This is my first encounter with the (solo) music of *Mortiis* (ex-member of the black metal band *Emperor* and Cold Meat Industry staple)...and while it's maybe not as intense as I was expecting (who can blame me based on past musical endeavours and the explicit cover) it is every bit as dark as I had heard his music to be. Most of it moves deathly slow, sounding very much like a solemn funeral procession, complete with the mandatory gloomy organ accompaniment and spoken "last rites" (what's being said is in Norwegian, thus untranslatable by me, but last rites sounds good). When it eventually picks up it takes on a more majestic edge, becoming orchestral and even medieval-esque. "Reisen Til

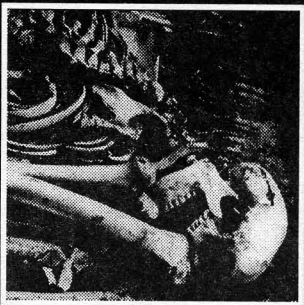
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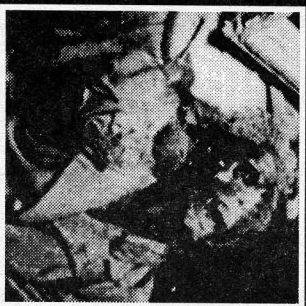
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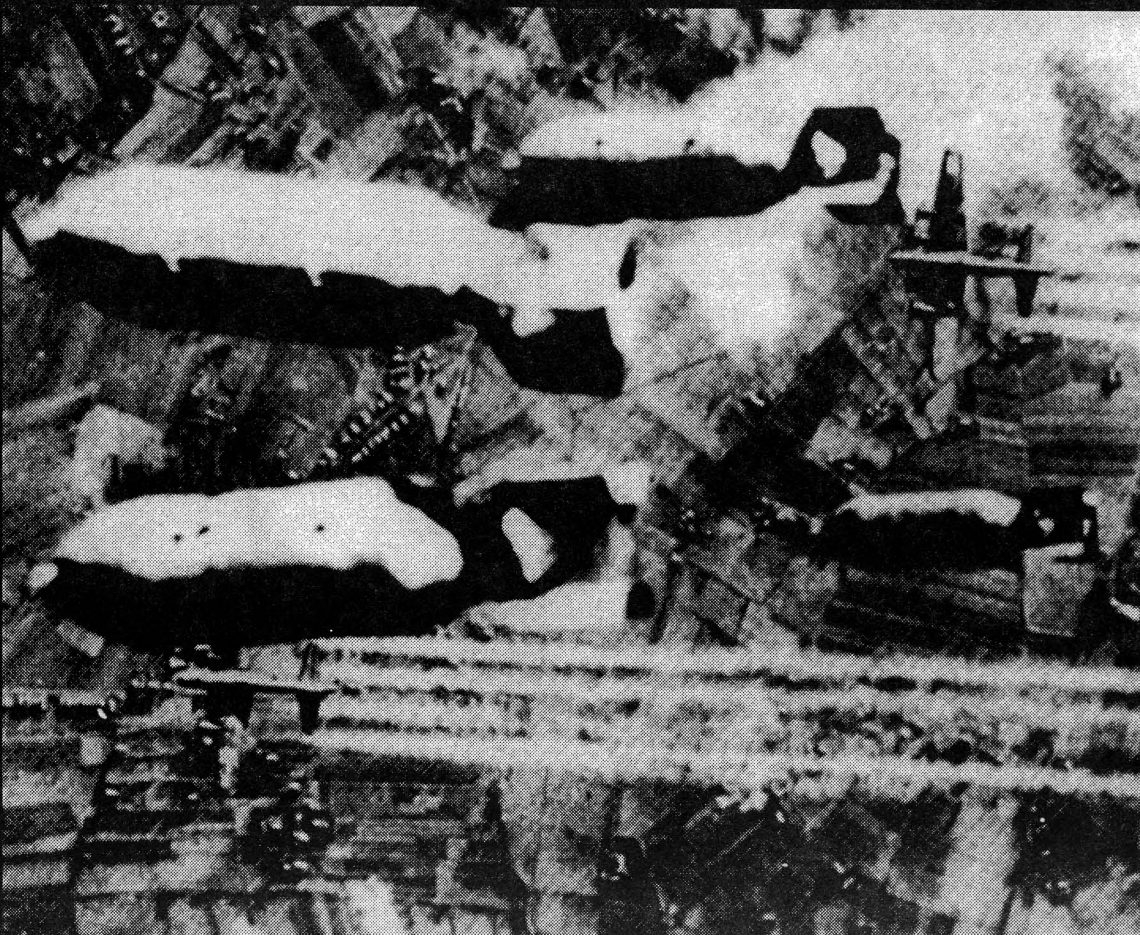
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CAN'T YOU SEE THE HARM IN THE NIGHT?



En Ny Verden" becomes quite soundtrackish actually, with dramatized symphonic sections providing a suitable musical accompaniment to battles fought among the shadows of Scandinavian ruins. The age of darkness has risen! Necromantic Gallery Productions - Plutolaan 81, 6043 VN Roermond, The Netherlands. JM

WASTE MATRIX - Audio Density CS.

Waste Matrix works along different lines than member Robert Salchak's solo project *Blink Twice* (see review elsewhere), the addition of member Nels Brown making for a far more layered, richer sound, that's less structured, more experimental and more cryptic in nature. The instrumentation is obvious - mostly keyboard based - and they don't try to disguise that fact...though to their credit they have come up with a provocative array of new sounds and interesting uses for them. On the outside, this appears to be improvised. The sounds are random and arranged in no particular order, simply unleashed and allowed to interact amongst each other in a sort of alien-esk romper room. The futuristic keyboard sequences are boundary less and flow freely, going beyond the limits of Earth, yet not quite into deep space - maybe Earth in the year 2099? If that's the case, then *Waste Matrix'* vision isn't exactly bleak, nor is it optimistic...falling somewhere into the gray area between the two. I haven't found too much that I can compare this to, maybe *Stone Glass Steel* in select parts - dirgey webbing and contrasting layers, ascensions to an edgy climax... but then other times not at all. So what does that mean? It means its original...and there's nothing wrong with that, now is there? \$6.00ppd (US) \$8.00ppd(overseas) - payable to Robert Salchak, 3520 Veteran Ave. Los Angeles, CA. 90034 USA. JM.

GREGORY WHITEHEAD - Dead Letters CD.

I don't confess to having the complete Whitehead discography (does anybody?), but what I've heard has never impressed me all that much. This, on the other hand, is quite fascinating, despite the fact that it's not all that different from the other releases I've encountered: a collection of documentary style spoken word ("a bundle of voices borrowed from bodies that have never met" according to Whitehead) separated by short snippets of varied musics and concrete noises. Vocal sources include, among others, postal workers in the Dead Letter Office (thus the name of the CD), the curator of Egyptology at the British Museum, and a noted handwriting expert with "firsthand" stories about the sale of Napoleons penis and the Hitler's Diary Scandal. (on a side note, Whitehead himself is a collector of body parts of famous people). Listening to this is like switching between educational TV channels or mingling at a talkative party of professors and intellectuals, with a transcript provided so you can read along. What's most interesting here is not so much *what's* being said (though that in itself is quite intriguing), but rather how, with each person's vocal mannerisms playing a key part: the hypnotic tones of the voice, the rhythmic comforting flow of their speech pattern, their accent, a slight lisp, the breathing through the nose, the licking of the lips. It's all so personal and mesmerizing that one almost feels as if they're being voyeuristic. Cool stuff. Staalplaat..JM.

MICHAEL WINNERHOLT - Tjugofrya CD.

This sounds an awful lot like the music they used to play during "Land of the Lost" - the great Saturday morning "cheese-drama" featuring the two kids and their father trapped in a world of dinosaurs, pilons, and sleestacks. Remember? I loved that show, in fact I have almost every one on tape....do I need a life or what?? (meanwhile Europeans reading this have absolutely no idea what I'm talking about). Well, by the third season, when the novelty of the dinosaurs had started to wear off, they began resorting to hyper-surreal story lines. So, with that came these bizarre little accompanying soundtracks: real basic analog synth bleeps and wavering timbres (like tiny space ships coming in for landing), kind of spacey, and cheesily surreal. Winnerholt's two thirty minute pieces definitely remind me of this, with his inelaborate fleeting tones and playful, liquidy synth doodlings. There's bound to be some academic intention that's going right over my head, but I'm of a simple folk and such things usually do that. A part of me actually likes this a lot, but I have a hard time seeing who it would appeal to on a whole. Staalplaat. JM.

WUMPSCUT - Dried Blood MCD.

If nothing else, the first track (of four) on here is monstrous - an awesome example of jarring speed metal being sided against an erotic whisper of electronics and female vocals. The contradiction is arousing and unexpected. After that it slips into a rather good Dive impersonation, though it's considerably less repetetive and dull overall. Angry frayed electronics are driven forcefully ahead by bass-heavy beats and the treated straining vocals of it's creator Rudy R. Unlike *Dive*, *Wumpscut* uses a greater amount of samples and quiet sections - allowing for natural segues between the comfortable and uncomfortable as it changes tempo. The high concentration of beats and the overtly silly lyrics turned me off a bit.... but not enough for me to dislike this by any means. Ant-Zen. Distributed through Discordia. JM.

XEROSMA - Various Artists LP.

Nice to see LP's making a slight come back...especially when they're presented as beautiful as this. As annoying as those crackles can get you've just got to love it. At any rate, *Xerosma* (pronounced Zee-rosima to the best of my knowledge) is a pretty diverse sampler that peruses the spectrum of post-industrial sounds: seething power electronics from *Söldnergeist*, *Drape Excrement*, *Leiche Rustikal* and *Pineal Gland*, two toiling dirgey ambient tracks from *Stone Glass Steel* (one of which will sound vaguely familiar to those with last issues offering), ornate gothicism from *Azure Skies*, abrasive junky noise from *Contagious Orgasm*, percussion ecstasy from *Allerseelen*, and beaty aggro-electronics from *T.A.C.*, *Kirlian Camera*, and *Stin Scatzor* (the LP's worst tracks) etc etc. It's diversity is both a blessing and its bane... *Xerosma* lacking that certain flowing continuity that really makes comps work. With just a couple things left out - *Stin Scatzor*, *Kirlian Camera* - the caliber of this would have risen more than a few notches ... but, move that needle right over 'em and you're all set! Ant-Zen. JM.

ZYKLUS D - Various Artists LP

Stefan Alt seemingly loves to put out compilations *Zyklus D* possibly being his most focused and best to date. Two bands share a side each, side one featuring *The Thieves of Impressions* and *Telepherique*, side two *SALT* and *P.A.L.* However, I don't quite understand the reasons for

including the *Thieves of Impressions* - their brand of medieval-esk gothic folk/orchestrations in stark contrast to what is essentially a compilation of heavy, electronically bent, artists. At any rate, it doesn't matter too much, it all works out in the end. As for the rest of the material, *SALT* practically steals the show - highly intense power electronics that throb amidst a staticy, crispy field of distortion. *P.A.L.* is nice too, similarly fried electronics sprinkled with samples (political speeches, sex moans, symphonic orchestrations) and a deep distorted beat. As a side one closer, *Telepheriques* offering is a killer - a long piece of echoey organic and mechanical noises reminiscent, and as good as, *Zoviet France*. Memorable. Ant-Zen. JM.

* THE PURE SERIES

Pure is a new-ish label started by RRRon...each release packaged exactly the same (a sticker on the cover and the CD itself lets you know what it is) to ensure the price can remain low. These came too late to be reviewed (most likely next issue) but releases include the following: *Aube - Purification to Numbness*, *The Haters - Ordinary Nowhere*, *Incapacitants - Ministry of Foolishness*, *Emil Beaulieu - Memories*, *Ramleh - We Created It, Lets take It Over Vol I-III*, *Evil Moisture/Macronympha - The Tentacles of the Octopus ... etc etc* At the low prices these are offered at how can you beat this? Granted, you have to like punishment...this ain't no day at the beach for the 'ol auditory system....but still, Ron should be commended for this venture. JM.

OTHER

ARGYLE PARK - Misguided CD.

A competent blend of cyber-metal, punk, beats, and some fairly decent keyboard atmospheres, with lots of tempo changes, layers, and samples to keep you interested. Cameos include Jim Thirwell and Klank of *Circle of Dust*. Derivative of a lot of other bands...but better than most of what I've encountered, which, albeit, isn't that much. R.E.X. Music PO Box 25269, Nashville, TN. 37202. JM.

BOLT THROWER - ...For Victory 2CD.

An immediate classic in my eyes and one of the best (non-black) metal releases I've encountered in years. War-influenced metal that oozes power and strength from it's pores, conjuring up images of fallen warriors and battles long since forgotten. Not many bands can pull this sort of stuff off without being cheesy, but *Bolt Thrower* succeeds and then some. The rhythm section is compact and disciplined, the riffs majestic in their authority and darkness. Man, those with their mind open to such stuff can't miss this one. Also includes a limited edition bonus CD entitled *Live War* - title says it all. Earache. JM.

FEAR FACTORY - Demanufacture CD.

A much hyped band (at least on the internet) that I suppose for what it is, is prett decent. A heavy clean sound that's impeccably tight and intelligently fused with some respectable futuristic keyboard sounds. The vocals are similar to a *Sepultura* (with more melodic overtones and range), the music akin to a heavier *Helmet*, the lyrics a manifestation of the angry white male syndrome. This, I suppose, is where death metal is headed in the future, and it's not necessarily a bad direction....but one that's already in danger of

becoming stale due to an excess of copycats. 'Tis the nature of the biz. Roadrunner - available commercially. JM.

MISERY LOVES CO. - S/T CD.

Wait a minute, did **Fear Factory** change their name while I wasn't looking? Sounds pretty similar to me...so read the **Fear Factory** review (look up) and you'll have a pretty good idea. Tight song structures, the guitars very heavy, intense, and clean, the vocals going back and forth between melodic singing and gruff yells, the obligatory keyboard samples and intros... it's all here...blah blah freaking blah... intelligent and well knit, just not what I'm into and not what this zine is about, that's what the other guys are for. I don't mind reviewing this stuff every now and then...but any more and I'm going to start revolting. Earache. JM.

CONTACTS:

AGNI MUSIC: Home of **Life Garden**. PO Box 1928, Phoenix, AZ. 85001-1928 USA.

ALLEYSWEEPER : PO Box 361, Clawson MI. 48017-0361 USA.

ANOMALOUS: Possibly the best and least expensive distributor of electronic (etc) music in the US. A massive catalog with a lot of tapes and obscure goodies. Expect to find most releases from - among others - Slaughter Productions, L.O.K.I. Foundation, Ant-Zen, Drone Records... you name it, it's here. Now in a new home at 505 E. Denny Way, B100, Seattle WA. 98122 FAX: (206) 328-9408 PH: (206) 328-9339

ANT-ZEN: Great label for power electronics and the like. Salt, Lessingstr. 7a, 93049 Regensburg, Germany.

ART KONKRET: M. Kropfreiter, Linkenheimerweg 5, 76646 Bruchsal, Germany.

ARTWARE AUDIO: I'm always amazed at what I'll find in this monstrous catalog - possibly the biggest anywhere. Donna Klemm Taunusstr. 63b, 6200 Wiesbaden Germany. FAX: 40 611 59654.

BEAUTIFUL RECORDS: Shawn Gammaw, PO Box 65047, 358 Danforth Ave. Toronto, Canada M4K 3Z2.

CHARNEL MUSIC: Mail order and label for **Trance**, **Crash Worship**, and lots of Japanese goodies. P.O. Box 170277 San Francisco, CA. 94117-0277 USA.

CHEESES INT'L: 783a Christchurch Rd., Boumemouth, Dorset, England BH7 6AW.

CLEOPATRA/HYPNOTIC: Worthless until they released **Dead Voices On Air**. 8726 S. Sepulveda Blvd. Ste. D-82, Los Angeles, CA. 90045. USA.

COLD MEAT INDUSTRY: Box 1881, S- 581 17 Linköping, Sweden. FAX: 46 13 10 39 06.

COLD SPRING: 87 Gloucester Ave, Delapre, Northampton, NN4 9PT UK..

COM-FOUR: Distributors for Dossier, Apocalyptic Vision and others. 7 Dunham Pl. Brooklyn, NY. 11211. Write for free catalog. PH: 1-800 -666-COM4 FAX: 718-599 -1052.

COMPLACENCY: Label for **Illusion of Safety** and related projects. P.O. Box 1452 Palatine, IL. 60078 USA.

CYCLOTRON INDUSTRIES: Label for **Voice of Eye** and soon to be related projects. PO Box 66201, Houston, TX. 77266 USA.

DEADLINE RECORDS: Lots - o -noise releases, including those of Deadline founder Richard Ramirez. 17010 Blairwood Dr. Houston, X. 77049.

DOROBO : P.O. Box 22, Glen Waverley, Victoria 3150 Australia.

DRONE RECORDS: S. Knappe, Löngringstrasse 15, 28195 Bremen, Germany FAX: 49 421 339 8935

EARACHE RECORDS: Now does mail order. 295 Lafayette St. #915 NY, NY. 10012 USA E-MAIL: EaracheRec@aol.com .

FEVER PITCH MUSIC: Jason Verhagen , 1108 e. Capitol Drive Appelton ,WI. 54911 USA.

FOURTH DIMENSION/ DIRTIER PRODUCTIONS: PO Box 63, Heme Bay, Kent, CT6 6YU, England.

HIC SUNT LEONES: Label for **Alto Die** and others, as well as distribution of similar material. Stefan Musso, via Taramelli, 60 20124 Milano, Italy.

INTERZONE: Mail order and label for **Schloss Tegal** and other assorted oddities. Richard Schneider, 215 N. Market St. Frederick, MD. 21701 USA PH/FAX: (301) 695 - 6026

KINKY MUSIC INSTITUTE: K. Kusafuka, Ueki-so 102, 5-1-19 Shinden, Ichikawa-shi, Chiba, 272 Japan.

L.O.K.I. FOUNDATION: K. Enderlein, Lindenauerstr. 14, 08289 Schneeberg, Germany.

MANIFOLD: Great zine and budding label. Vince Harrigan P.O. Box 12266, Memphis, TN. 38182 USA. Fax: (901) 278-7431.

MULTIMOOD (also see Staalplaat): Kungssportsavenyn 27, 411 36 Göteborg, Sweden.

MUSICA MAXIMA MAGNETICA: Luciano Dari, C.P. 2280, Firenze, Italy FAX: 39 571 558920

ND: Great magazine and label (releases include **Vidna Obmana**, **PBK**, **Maeror Tri**, and soon, **Voice of Eye**): Dan Plunkett, P.O. Box 4144 Austin, TX. 78765 USA.

NUIT ET BROUILLARD: Label and distro - including a release of *Documents 2* featuring **Dagda Mor**, **Inade**, **Iron Will** etc BP 212, 59 029 Lille Cedex, France.

ODD SIZE RECORDS: 24, Rue de Laghouat 75018 Paris, France. FAX: 33 (1) 46 06 41 42

OLD EUROPA CAFE: V.L.E Marconi 38 33170 Pordenone Italy FAX: 40 434 523077

PROJEKT/DARKWAVE: The source in the US for recordings on Dorobo, Hyperium, Cold Meat and of course their own. P.O. Box 1591, Garden Grove, CA. 92642-1591 USA.

RELAPSE RECORDS: P.O. Box 251 Millersville, PA. 17551 FAX: (717) 397-9381 PH: (717) 397-9221 E-Mail: Relapsenba@aol.com .

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RRRECORDS: 151 Paige St., Lowell MA. 01852 USA

SLAUGHTER PRODUCTIONS: Marco Corbelli, via Tartini, 8 - 41049 Sassuolo (MO) Italy.

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STAALPLAAT: PO Box 11453, 1001 GL Amsterdam, the Netherlands. FAX: 31 20 620 3570 E-Mail: Staal@euronet.NL

SUBTERRANEAN: PO Box 2530 , Berkeley, CA. 94702 USA. E-Mail: Subterra@hooked.net

SUGGESTION RECORDS: Metal-industrial 7"s and more. PO Box 1403, 58285 Gevelsberg, Germany.

TYPETOKEN/STONE GLASS STEEL: After a stint in L.A. now relocated back in Missouri. 1211 Arlington Place, Warrensburg, MO. 64093 USA. Fax: 1-816-747-5578

PRAXIS DR. BEARMANN: Started in early '95 Praxis has already gamered an impressive line-up of vinyl releases - **Taint**, **Con-Dom**, **K2**, **S-Core**, **Merzbow**... more to come. Hirschstr. 7, 89278 Nersingen/Straß, Germany.

TESCO ORG: J. Kohl. Holbeinstr. 8, D-669469 Sulzbach, Germany.

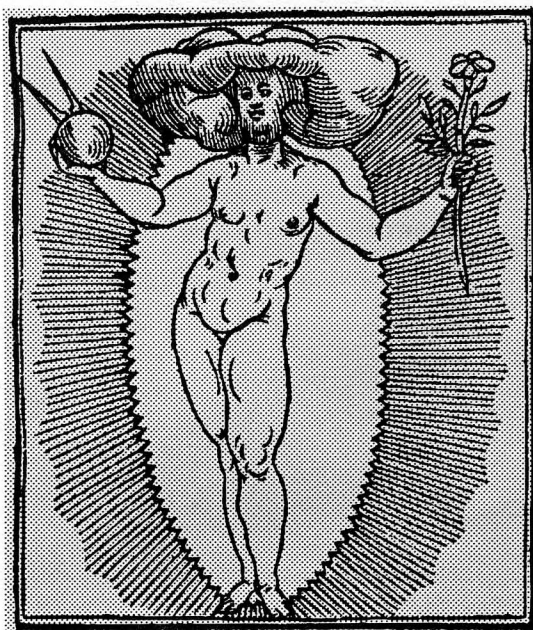
VENTRICLE: Home of **Mauve Sideshow**. PO Box 19523, Seattle, WA. 98109 USA

WARCOM: *Not* my gig by any means, but for those utterly and completely "politically in-correct", Warcom 's monthly propoganda and select releases (**Blood Cement**, **Warcom**) may appeal to you. PO Box 1175 , San Jose, CA. 95108 USA.

OMEGA ZINE: Yet another great zine from France...intelligent and nicely laid out - but again, in French. Last issue I saw featured **Coil**, **Contrastate**, **Vivenza**, **Controlled Bleeding** and more , plus tons of reviews and contacts. Olivier Philippe, 29 Rue Oberkampf, 68200 Mulhouse, France.

SYMPOSIUM ZINE: A great zine, even if your knowledge of the french language is minimal. Covers essentially the same terrain as A.D. w/ lots of reviews, cool interviews and graphics. In previous and upcoming issues you'll find stuff on **Brighter Death Now**, **In Slaughter Natives**, **Smell and Quim**, **Crawl Unit** lots of misanthropic fun. Arnaud Venerandi, 105 Bld. Richard Lenoir, 75011 Paris France.

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